

OTHER CONTENTS

- DIGGIN' THE GROOVES (Davenport) (p.3)
- PLAZA (8331 to 8375) (Kendziera) (p.7)
- DISCOVERY (Roy Evans) (p.12)
- Addenda for Rust's JAZZ RECORDS (1897-1942) Bill Frase (p.14)

*** COMING ATTRACTIONS ***

- * The LARRY LUCIE Story *
- * The History of BLACK PATTI and label listing *
- * VICTORIA SPIVEY phetorama *
- * ERNEST L. STEVENS massive Edison record discography *

THE MAGAZINE OF
RECORD STATISTICS
AND INFORMATION

ISSUE 153/54
April 1978
\$1.00



record research

65 GRAND AVENUE, BROOKLYN, N. Y., U.S.A. 11205



(Capitol News, April 1948)

(see p.13)

Capitol
RECORDS

LES PAUL Research - Bill Bennett

Bobby Hackett, 1939.



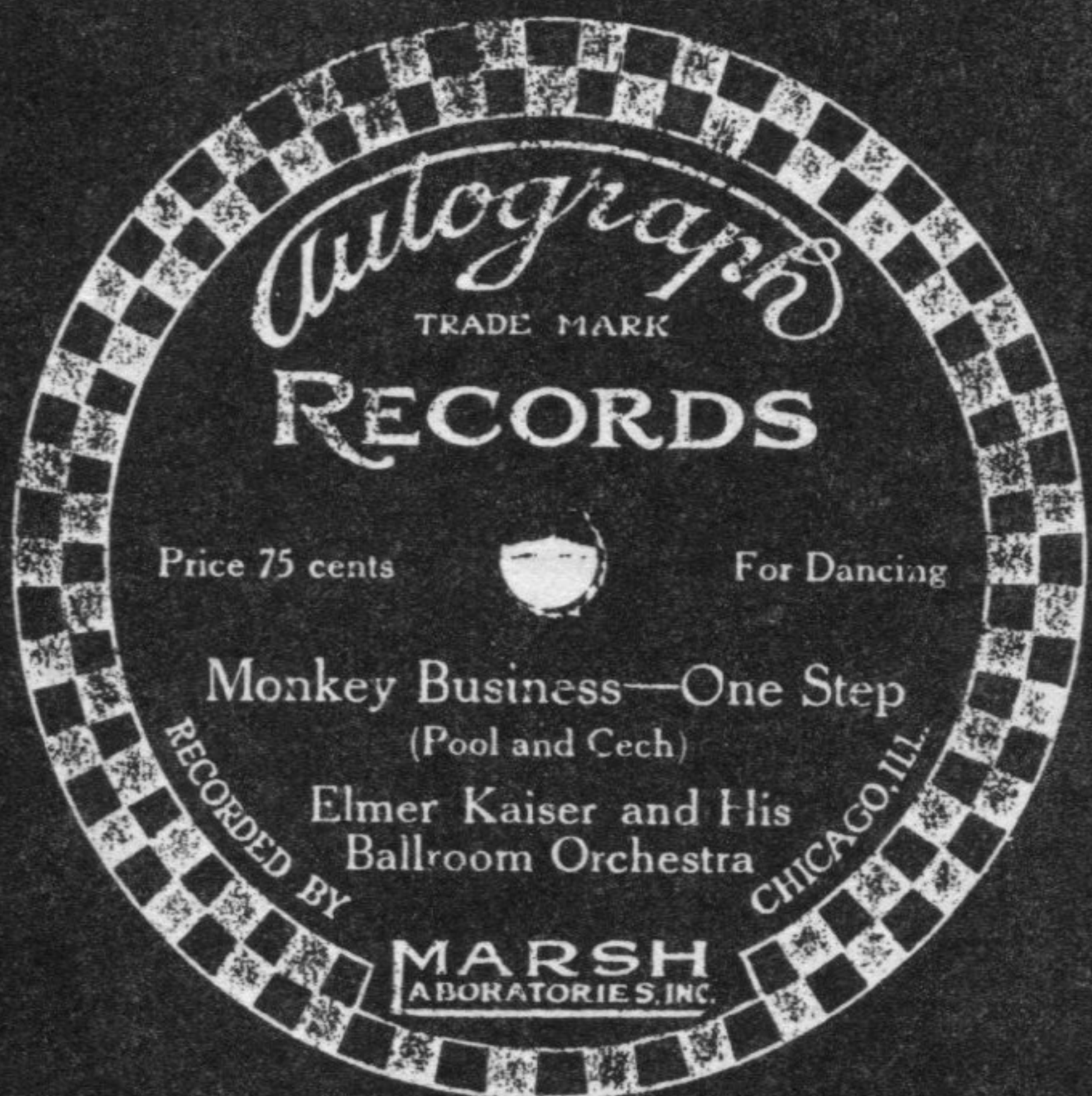
- PART THREE
BOBBY HACKETT
An Exploratory Biograph,
(see p.8) from Steve Holzer

All over the map!



NATIONAL

Complete listing of
NATIONAL Masters (cont'd)
(Nos. 265 thru 355)
from BOB PORTER
(see page 11)



A LAST FRONTIER IN RECORD RESEARCH
a Discographical Exploration of the
very rare AUTOGRAPH label of the 20s
by Henry Henriksen (see page 4)

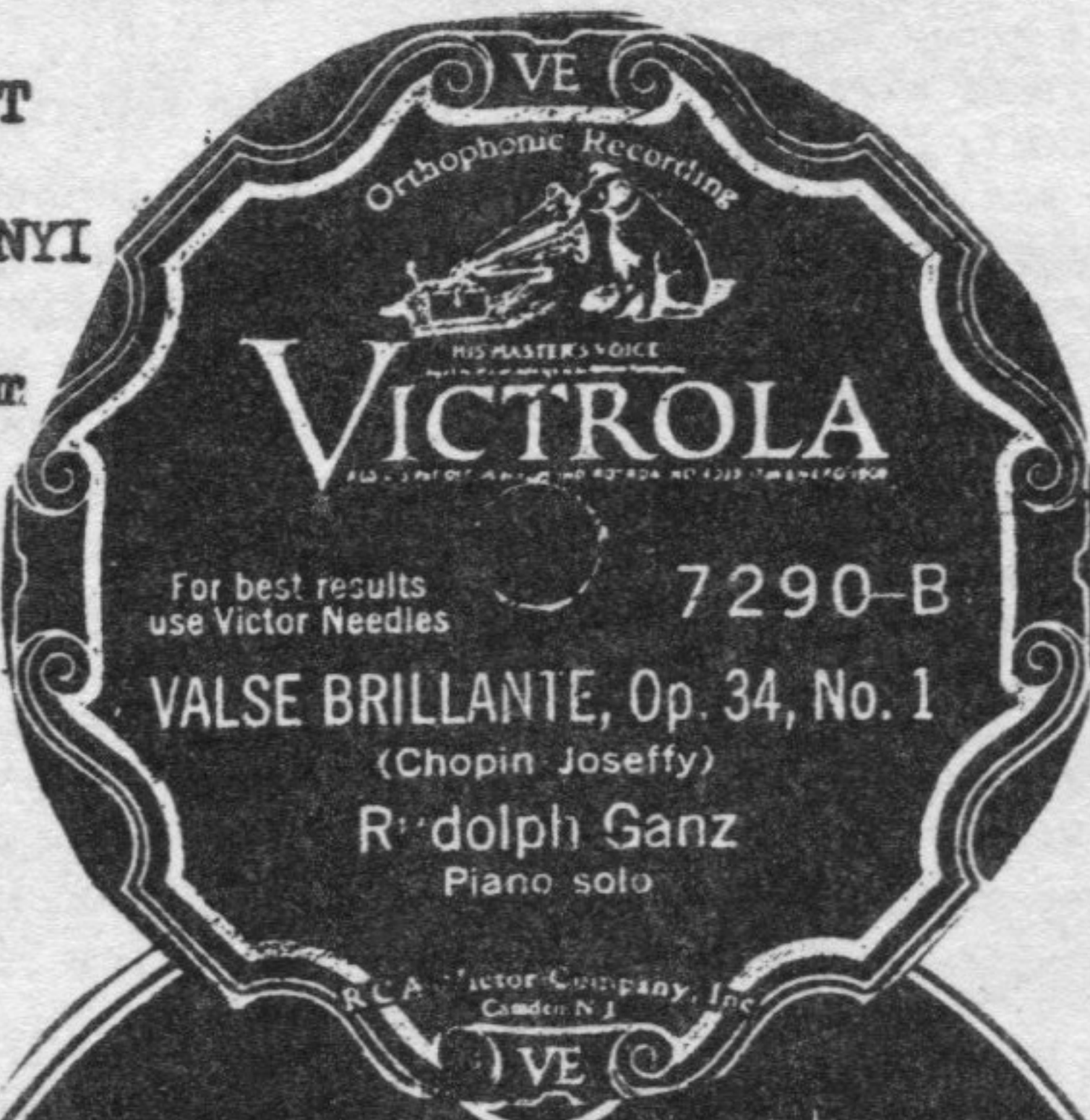


***GANZ THREE PIANIST CONDUCTORS

***CORTOT

***DOHNANYI
by
John Sam
Lewis

(see
p.9)



** Heralding a
new column **
Report on the
activities of the
RECORD RESEARCH
ASSOCIATES meeting
via recording Sec'y
George Blacker

(see
page 2)

Some Followup

A VOGUE DISCOGRAPHY
Compiled by Tim Brooks



GLENN MILLER on VOGUE!!! (See p.10)



BUDDY CLARK with
ORCHESTRA
Vocal in Dance Tempo
BUDDY CLARK "DISCOGRAPHY"
(see p.14)

compiled by
Bob Gottlieb

PREFACE by Editor, LEN KUNSTADT

We are now introducing a new column which will cover the activities of an old venerable loosely-knit organization of fellow researchers who have referred to themselves as the SYNDICATE and now as RECORD RESEARCH ASSOCIATES (they are independent of Record Research magazine). You probably do recall seeing brief mentions of its activities, some low-key reports and photos of its illustrious members in the pages of RR through the years. However no concentrated effort has been made to really examine the goals and accomplishments in the field of discographical research in which it has served as sounding board for many of its dedicated scholars. Perhaps the reason for this near secrecy has been the desire to relegate the meetings to a choice few rather than to a multitudinous grab bag. For over a quarter century there have been periodic meetings of perhaps the best discographical minds in the field of popular musical Americana. A virtual who's who in Discography have been present. I believe I can make the statement that perhaps all that we know today in the field of popular music discography would boast the research of those who have participated in these informal meetings. Noted local and foreign guests including key music biz dignitaries have been participants at these confabs. If my memory serves me right the group began about 1952 and its first group of members in these beginning years were WALTER C. ALLEN, PERRY ARMAGNAC, BOB COLTON, HAROLD FLAKSER, DAN MAHONY, MIKE ZACCAGNINO, CARL KENDZIORA & LEN KUNSTADT. As the years went on it was the setting for so many excellent events. I remember the famous blues singers Lucille Hegamin and Victoria Spivey being crowded into our sparse-for-space RR office for one of our meetings - and stealing the show with their gift of historical gab. Both are now gone but memories linger on. Regarding Victoria! she practically became a regular at the meetings for a certain period. Then there was a group of meetings at Marshall Stearns' Waverly Place NYC Institute of Jazz Studies location. The visit by master-discographer Brian Rust and the Ben Selvin appearance at a later date were highlights. Mike Montgomery exhibit of his music rolls and player piano at a meeting at his home was rewarding. The showing-off by Bob Mantler of his fantastic Bix memorabilia and record collection... and the equal demonstration by Harold Flakser of his mountain of jazz-related books and magazines -and his superbe foreign record collection really put you in a state of awe. There was honored guest, John Hammond with his treasury of historical and music business anecdotes. And then there was the surprise and shock by those who received our very first issue of Record Research at a meeting hosted by Walter C. Allen at his then Belleville N.J. home. I believe Ann was in the kitchen feeding the kid(s). (smiles!)..... I could go on and on - but space allocation prevents this. Perhaps at a later time "us old-time syndicators" will get together & spin a column of our remembrances of many of these historic (and some hysteric) meetings....

The more than quarter century of meeting could be divided into three categories with a bit of dovetailing. The first meetings were held at the individual member's residences. The second category or period were the gatherings at the Columbia Records building at 51 W. 52nd Street, thanks to member and Columbia exec Bob Altschuler. The third and present period was initiated and nurtured by member Mort Savada who initially provided his then 33rd Street-NYC business office for our meetings. This led to our current location at the Prince George Hotel on East 28th Street (NYC) with its near bi-monthly schedule of meetings.

Now, for the current meetings! Thanks to recording secretary GEORGE BLACKER who is a voluminous minutes-taker, par excellence -we will be able to present an across-the-board run-down or up of the meetings with emphasis toward the historical and discographical presentations by various members. -Some cautious editing by LK will prevail. This column will cover all the meetings held in the 1977 scheduled year. However the first column will actually cover the last meeting in 1976 (Nov.13,1976) which were distributed at the Jan.15,1977 confab. - and then we shall continue in future columns to 'clean up' the other meetings in 1977 expeditiously so we may get up-to-date -and present a near report of every current meeting in the pages of RR. OK, George Blacker -let it roll! It's all yours'.

**REPORT ON RRA MEETING OF 11/13/76 -
Geo. Blacker, Recording Sec'y**

Jerry Valburn spoke briefly to deplore the perpetuation of errors in discographies. He chose as a horrible example the repeated attribution of vocal credits on the 8/17/32 date by Mills Blue Rhythm Band to Chick Bullock, when the singer is actually Billy Banks. His attention was called to this by a correspondent in England! (Mea culpa, Jerry; I just found one of the records a couple of months ago, and spotted the goof in the course of filing it. I knew as soon as I played it that it wasn't Bullock's voice I heard, but somehow never made a note of it. If I promise to do better next time, will you let me off the hook?)

Mike Biel played excerpts from the 9/25/35 inaugural broadcast of Ed Wynn's short-lived Amalgamated Broadcasting System. The best part of it, in the musical sense, was a program by Roxy LaRocca's combo, featuring a nice swing harp. Our enjoyment of this was a bit diluted by difficulties with Mort Savada's tape deck, which had developed a severe dose of the electromechanical collywobbles. Mort hopes devoutly to have the thing cured by next meeting, as it did him dirt in another way: he tried to tape the soundtracks of the films, and the tape thus made was no good. Oops!

Lennie Kunstadt paid a brief tribute to Victoria Spivey, mentioning her high regard for the members of RRA (most of whom she must have considered loose in the flue, secretly), and her enthusiastic efforts to uncover and, insofar as she could, to promote young talent. Even though this is out of sequence, I may as well mention here that, after the films, Lennie played a test pressing of an unissued Gennett master by Harry ('Singin' Sam) Frankel -- a version of "Waitin' for the Evenin' Mail" sung by HF with a nice little hot combo behind him. It was recorded 10/23/23 in Richmond, Indiana, part of a session that produced three titles: "Mail", "Mama Goes Where Papa Goes" (on which he is accompanied only by a piano and saxophone) and "The Moon Shines Bright in Illinois Tonight", which has never turned up as far as I know. He wondered who the musicians were in the

combo supporting Frankel, mentioning that the session had been preceded by dates with Deppe's Serenaders, King Oliver, the Original Kentucky Six and Twenty Violin Pupils of the Houchens Violin School of Dayton, Ohio. Subsequent dates were devoted to recordings by Lawyers' University, Orchestra, Frankel again and Wm. D. Bair, among others. Well, I guess we can safely dismiss the student violinists from serious consideration, and, in view of the lengthy hiatus that elapsed between the session preceding Frankel's and his own date (four days, and on it, the artist was one Hazel Simmons Steele), I'm inclined to think that a more fruitful line of investigation might be to take as a working hypothesis the probability that Frankel supplied his own musicians. Assuming this to be so, is it not possible that he used staff musicians from whatever radio station he worked for at the time? If his broadcasting career could be traced, it might be possible to track down the musicians, or at least confirm that they were from the radio station.

After the films, Frank Costanza played three different versions of "Just a Crazy Song" -- by Blanche Calloway, Red Nichols and James P. Johnson's Orchestra, illustrating the different ways in which each group treated the number.

John Leifert then took the floor and played several things:

1. an instantaneous home recording of a jam session, date and origin unknown.
2. Verne Buck's Columbia version of "My Suppressed Desire", which features a brief Bix-like sole (see below); he also played some of the livelier parts of the reverse side ("What a Girl, What a Night").
3. Sam Lanin's Romeo version (470, and I KNOW it came out on Cameo too, damn't!) of "Marvelous", which sported a couple of nice, but rather brief trumpet solos.
4. Jan Garber's Victor version of "What Do I Care What Somebody Said?", which was quite brisk, especially by comparison to the pseudo-Lumbago style that Garber was to adopt in later years.
5. A vocal version of "Me and the Girl Next Door" by Eddie Walters, which features a good accompaniment--he had the CoE issue--DB 169.
6. He concluded with a home recording, made only for private use, of "All of Me" by Jess Stacy.

Yours truly has received certain information that seems to warrant being passed on by this means, so here goes: the grounds and buildings (five of them) of the old Starr Piano Company in Richmond, Indiana, were sold at auction during October. Someone got himself what seems to be a buy: 500,000 square feet of building space and 17 acres of land for \$84,000.00. The new owner is considering razing some of the old buildings. If he does this, it will pretty well obliterate the Starr Piano Company presence. Is there a millionaire around who'd like to purchase the premises and set them up as a National Historic Discographical Shrine?

Films were provided by Dave Chertok and Lloyd Rauch. Lloyd had located four "Telescriptions," each about 100 feet long with an approximate running time of 3½ minutes. Mike Biel was kept busy as a one-armed paperhanger with the seven-year itch re-threading the projector, but he turned in a sterling performance.

A couple of last-minute addenda: (a) In discussing the Gennett test that Lennie K. brought in, I neglected to mention that when I heard his copy, I thought it sounded different from a copy of the same pair of mx. that I have (got it in a "RecRes" auction many years ago), and suspected an alternate take. Imagine my chagrin when I got out my copy and compared it with Lennie's (which I'd borrowed), only to find that I had the same pairing of takes! Sorry, Len...

(b) It has come to my attention that Dan Morgenstern, one of our fellow members of RRA, is now connected with the Institute of Jazz Studies at Rutgers University. Our congratulations to Dan, and best wishes. We hope he can revive it, and needless to say, we're all pleased to have a 'friend at court', so to speak.

*Next column will be the Jan 15,1977 meeting

GB

Our meeting agenda should be similar to recent ones but subject to change:

11AM-1:30 PM	Swap, buy, sell, and bull session
1:30-2:30PM	Business Meeting
2:30-6:00 PM	Member presentations, films if available
6:00-8:00PM	"The Quiet Hours" listening session

The Nov. 13th meeting equalled the Sept. 18th in attendance with 48 in attendance including 3 new members (marked "n" below) plus 4 guests ("g"). Presentations (marked *) do not show names of those who came prepared to render same but, in the interest of time, have been held over until Jan. 15. They are: George Blacker, Roy Evans, Dave Boeddinghaus, and Dave Metzger. You will be first up next time!

(Those present at the Nov.13,1976 Meeting)

Allen, Ann	* Costanza, Frank	* Kunstadt, Len	Oriel, Al
Anderson, Eric	Elsman, John	LaPrade, U.	n Paine, Bob
Andrews, Bill	Evans, Roy	Latterman, Jack	Rauch, Lloyd
n Barber, George	* Flakser, Hal	g Lauriscella, B.	Savada, Mort
Behnke, Henry	g Goldberg, Howard	Laubich, Arnold	Sears, Dick
* Biel, Mike	Goldsmith, Marvin	Leifert, John	Singer, Dan
Blacker, George	Harris, Sheldon	Leitner, George	* Valburn, Jerry
Boeddinghaus, D:	Irey, George	Malafy, John	Weiner, Dave
Brooks, Tim	Karmen, Phyllis	McCormick, Gene	Yarrow, Steve
g Bryant, Bill	Kelly, Frank	Metzger, Dave	Zeiger, Les
Cary, Alan	Kendziora, Carl	Newman, Art	g Zielinski, Jo Ann
Chertok, Dave	Klee, Joe	n Novikoff, Ken	Zimmerman, Art t

DIGGIN' THE GROOVES BOB DAVENPORT

WALLY HEIDER and his HINDSIGHT label; SAM COSLOW'S book, "COCKTAILS FOR TWO"; etc. etc.

Just when the reissue scene seemed bleakest, along comes news from out of Burbank of a new reissue company with an initial catalog release of 12 items that is certain to please and excite all of my readers here at RR!

WALLY HEIDER is a name well known in radio and recording circles. A short time ago he founded a record company called HINDSIGHT, and while I'm not "in" on his future plans, his introduction into the reissue field concentrates on music of the 30's and 40's--from those elusive (for most of us) items from transcriptions with the exception of one. This was a Harry James item of airchecks from the 1943-46 period. In order to capture all of this great material Wally went out in the field and actually recorded a lot of it right in the homes of collectors who wouldn't part with their prize collection of E. T. 's.

Space does not permit me to review each item in great depth, and so if you want further info you can write to him direct from a very descriptive catalog of each LP. His address is P.O. Box 7114, Burbank, Ca 91510. But now a very short review of these 12 exciting additions to the reissue scene:

HSR-101 is by the JIMMY DORSEY ORCH. from the 1939-40 PERIOD, with some great instrumentals, and vocals by BOB EBERLY and HELEN O'CONNELL.

HSR-102 features the previously mentioned HARRY JAMES AIRCHECKS from the 1943-46 ERA. Once again lots of those fine James instrumentals, with HELEN FORREST handling the mike chores in a way only Helen can. By the way, Helen is one of the few band singers still very active today.

HSR-103 spotlights the LES BROWN of 1944-46. DORIS DAY is heard on four vocals, the rest being instrumentals. Some of these selections were available on commercial recordings but not THESE versions.

HSR-104 takes us back to 1939-40 with music of that period played by the CASA LOMA ORCH. Led by GLEN GRAY. Those super instrumental stars Sonny Dunham, Billy Rauch, Murray McEachern and Clarence Hutchenreider are featured. Vocals? Who else but KENNY SARGENT and PEE WEE HUNT.

HSR-105 is by the trumpet and orchestra of CHARLIE SPIVAK, featuring arrangements by some of the very best, such as Sonny Burke, Nelson Riddle, Jimmy Mundy, Fred Norman and Neil Hefti. All vocals are handled by Mrs. Spivak ---IRENE DAYE.

HSR-106 is the only non big band item in the initial release. This one is by the GEORGE BARNES OCTET E. T. 'D in 1946. These are all tasty instrumentals.

HSR-107 is a real prize for many collectors. This is the OZZIE NELSON BAND of 1940-42. The swingin' instrumentals may surprise a few of you, and there are plenty of selections sung by OZZIE and his MRS. (HARRIETT HILLIARD).

HSR-108 takes us back to 1947, and what a year for the CLAUDE THORNILL BAND! Super arrangements by Gil Evans and Gerry Mulligan, and the vocal assignments go to GENE WILLIAMS and FRAN WARREN.

HSR-109 features music from 1937-38 when the LARRY CLINTON BAND was at its apex. Vocals are handled by BEA WAIN, and she seemed to be made to order for the Clinton style. (I kinda wished they had included a couple of trombonist Ford Leary's vocals, however). Larry's "Dipsy Doodle" is on this one, and it was never before recorded by his band during that era. (As I recall Larry did return to the recording scene a few years back and it was featured on a forgotten LP).

HSR-110 is another exciting release for many collectors of the "sweet" bands since it features a band that has not, up to now, been reissued on LP. This is the band of BLUE BARRON, which I have always thought one of the better of the "Mickey Mouse" bands of that era, which in this case is 1938-41. Vocals are by "CHEERFUL CHARLIE FISHER", and a fellow who I've considered one of the better ballad singers, RUSS CARLYLE

HSR-111 is by California's own DICK JURGENS from the 1937-39 days. Dick always had a good band, with a nice clean sound, and a lot of his hits from those days was helped by the singer style of Eddy Howard, who is featured here vocally, along with STAN NOONAN.

HSR-112 covers just the 1946 period by CARMEN CAVALLARO & his orch. All of the instrumentals feature the piano of the "Poet of the Piano" quite naturally.

(cont'd on page 14)

About JESS STACY!! Research

A very comprehensive research project is now in preparation on the great and unsung pianist, ***JESS STACY

..Please send all historical and discographical information to its compiler...

DEREK COLLIER,
6, THE CREST,
SAWBRIDGEWORTH,
HERTS,
ENGLAND

.. Mr. Collier is not only our Eng. representative but a highly qualified researcher with many discographical credits.

FROM

record research

THE MAGAZINE OF RECORD INFORMATION & STATISTICS
65 GRAND AVENUE, BROOKLYN, N. Y., 11205

AN HISTORIC OFFER! ONCE IN A LIFETIME

Attention: If you are interested in a complete run of RR Magazine from issue 71 (OCT.1965) through ISSUE 152 JAN.197882 issues you can obtain this run for \$40.50 in USA, \$41.50 Foreign. Make remittance payable to Len Kunstadt. Mention that you wish to avail yourself of the special offer of back issues 71 through 152 as advertised in RR153/154

Thank you,
Len Kunstadt for RR

record
research

presents

BLUES

research

REGARDING BLUES RESEARCH:

THIS PUBLICATION IS A SUBSIDIARY OF 'RECORD RESEARCH MAGAZINE' AND IS EDITED BY ANTHONY ROTANTE AND PAUL SHEATSLEY, AND IS A VEHICLE FOR EXPLORING THE VAST FIELD OF CONTEMPORARY BLUES RECORDINGS. IT HAS BEEN LAUDED AS THE SINGULARLY MOST IMPORTANT DOCUMENT OF RESEARCH OF THE POST-WAR (1946) BLUES. IT IS PUBLISHED IRREGULARLY. THERE IS NO PRESENT SUBSCRIPTION SYSTEM TO BLUES RESEARCH. EACH ISSUE COST FIFTY CENTS EACH (20 np ENGLAND). IT CAN BE ORDERED FROM RECORD RESEARCH, 65 GRAND AVENUE, BROOKLYN, NEW YORK 11205 (OR 20np PER ISSUE CAN BE SENT TO OUR ENGLISH REP: DEREK COLLIER, 6, THE CREST, SAWBRIDGEWORTH, HERTS, ENGLAND). FUTURE ISSUES OF BLUES RESEARCH ARE ANNOUNCED IN PARENT PUBLICATION, RECORD RESEARCH OR IN OTHER PRESS ORGANS

BLUES RESEARCH 50c each
(20 np - English)

The following issues are still available:

ISSUE 3: Aristocrat, Chess, Chief, Rhumboogie, Sultan, Melody Lane, Hytone, Sunbean, Glotone, Ruby

ISSUE 9: Nashboro, Exceilo (Hansen), John Brim Disco, Nasco, Zil, Blues Reviews Label, Index of Issue 1 to 8.

Issue 12 (all gone!)

Issue 13: Checker, Miracle, Sunrise

Issue 14: Columbia 30000 and Mercury 8000

Issue 15: Manor, Arco, Regis and J.O.B.

Issue 16: Sittin' In With, Jax, Harlem, Delta, Jade, Super Disc.

Make remittance payable to Len Kunstadt

Attention! BLUES RESEARCH 17 covering DETROIT labels Fortune, Sensation, J-V-B, Hi-Q, Strate-8 has been published as part of RECORD RESEARCH Magazine double-issue RR 129/130. Price is \$1.00 for this issue. RECORD RESEARCH has also published installments on KING, FEDERAL and DELUXE. If you are interested in obtaining these specific RR back issues write us -- and we'll let you know which issues and their cost! Regarding missing back issues of BLUES RESEARCH nos. 1, 2, 4, 5, 6, 7, 8, 10 and 11 we hope to reprint these publications. Please do NOT order in advance.

RECORD RESEARCH, BACK ISSUES WHAT'S AVAILABLE AT 50c each

54 59 62 68 71 72 73 74 75 76 77 78 79
80 81 82 83 84 85 86 87 88 89 90 91 92
93 94 95 96/7 98 99 100 101 102 103
104 105 106 107 108 109 110 111 112
113/4 115 116 117 118 119/20 121 122
123 124 125/6 127 128 129/30 131 132
133 134 135/6 137/8 139/40 141 142 143
144/5 146/7 148 149/50 151/52

***All those underlined are DOUBLE ISSUES at \$1.00 each. For a straight run of back issues with their total cost see above 'HISTORIC OFFER'.

Make remittance payable to LEN KUNSTADT

RECORD RESEARCH

THE MAGAZINE OF RECORD INFORMATION & STATISTICS
65 GRAND AVENUE • BROOKLYN, N. Y. 11205

RECORD RESEARCH, 65 Grand Avenue, Brooklyn, New York 11205: published bi-monthly U.S. and FOREIGN SUBSCRIPTION: \$4.00 for 10 issues. GREAT BRITAIN: 167 np for 10 issues to representative DEREK COLLIER, 6, THE CREST, SAWBRIDGEWORTH, HERTS ...

EDITORS -- Len Kunstadt and Bob Colton
CONTRIBUTING STAFF: Walter C. Allen, Perry Armagnac, Woody Backensto, John Baker, George Blacker, Paul Charosh, Sam Charters, Bob Davenport, Dick DuPage, Harold Flakser, Barry Hansen, Sheldon Harris, Bob Healy, Frank Kelly, Carl Kendziora, Joe Klee, John McAndrew, Mike Montgomery, Bob Porter, Anthony Rotante, Paul Sheatsley, Ernest Smith, Harrison Smith, Victoria Spivey, John Steiner, James Vazoulas, Howard Waters, Ray Wile and Mike Zaccagnino.

CHANGE OF ADDRESS -- Please notify us. We are not responsible for non-delivery unless we have correct mailing address. Contents of RR are indexed in the library-based MUSIC INDEX (USA).

If checked
Renewal
is due

\$4.00
for 10 issues)
Make remittance
payable to
Len Kunstadt

AUTOGRAPH

Researching the realm of the unsung and neglected past, which appears a phantasy, concerning the Autograph label of the Marsh Laboratories, Chicago, is fancying a mystery story or movie film originating in a veiled fog and twirling to a vanishing point. If a trace of their ledgers have been exhumed of its recording activities no one has brought it to light to my knowledge.

It is known that Autograph produced records for Paramount and reissued on Broadway, Herwin, Puritan and Silvertone (subsidiaries), Crenshaw Brothers, Ogren & Uhe and other labels with its m mark occasionally but many times without the mark of identification.

Vying for honors as the most elusive of rarities in American recording history Autograph is pacing second if not on a par with Black Patti as the rarest of recording labels."

William C. Love, I recall made a statement, that Autograph was the rarest label in the world. Maybe other collectors can voice their opinion on this subject.

In looking back to the early record companies that made jazz history, most of us collectors were occupied with the obvious big name record company labels such as Victor, Columbia, Banner, Perfect, Brunswick, Melotone etc.

Of course we noticed the other less seen labels such as Okeh, Paramount, Broadway, Crown, Gennett and others whose distribution was faulty in various sections of the country.

The year 1956 I turned over 12,000 records to a collector, Bob Gretton, to lighten my load in moving to my present address, because I had to move about 20,000 to my new address with the understanding that I'd go over those he had taken sometime later. While this could have been a good association in trades to suit our tastes but it turned out to be a bad deal. Bob Gretton died suddenly from a heart attack a few months after taking on these records. He was just a little over 50 years. Kind of sad as he appeared in good health.

My problem was his wife who wouldn't let me go through the collection and pick out my wants, because she said Bob had mixed mine with his and that was that.

I had kept a record of what I had before 1952 and after that I did not, but many of the Gennetts and race Victors, Columbias etc. I had including some Autographs were sold by Mrs. Gretton.

Some of those rare Autographs and Gennetts are the ones I miss now. Mrs. Gretton died in 1964 or 1965 - so that chapter is closed.

The enclosed xerox prints of "An Unfinished Autograph Label Numerical" may stir up some interest in the middle west and Chicago.

The Marsh Laboratories had the Autograph 600 Series and like so many companies, of that time, were doing custom recordings for other artists and orchestras. Marsh masters on the 4000 Series for Paramount. Custom recordings for the Crenshaw Brothers and others listed as the Ogren & Uhe and many others we'll never know. The Crenshaw Brothers were never seen in this part of the country.

Maybe your Record Research group and the R. R. collectors can fill in the 600 Autograph Series, and the rest of this very rare label.

A veil of obscurity has prevailed over the remaining Numbers of the 600 Series as well as the unreported matrix Numbers of the un-numbered works.

Perhaps collectors in Chicago and Middle-West have listings or flyers, sales pamphlets or catalogs lying dormant in their local record stores. Even John Steiner may know something of interest to tell about this elusive label. I've never contacted him.

Of the 600 Series Autograph I have gaps namely, #601 - 602 - 603 - 605 - 609 - 611 - 612 - 613 - 615 - 616 - 618 - 619 - 620 - 621 - 622 - 627. From #631 and on, I've seen nothing to report.

Since 1925 Marsh perhaps ceased pressing but who knows? During their activity they must have pressed countless records, hundreds or even thousands for individuals for private or personal recordings as note some classical violin soloists in the numerical.

It is apparent they recorded some giants of jazz that were early on the scene, who at the time, may have been unappreciated but now eagerly sought for on reissues.

I had some over 30 or 40 years ago that slipped away from me and I can't remember now. Don Billingsley of Los Angeles bought my Jelly Roll Morton & His Jazz Trio - No. 623 - "My Gal" and at that time he also acquired my mint copy of Johnny Dodd's, Vocalion 15632. That was 23 years ago.

It seems to me an impossible task to complete the entire master numerical this very late in the day unless we can be fortunate in hearing from someone who had contact or worked for the Marsh Laboratories in Chicago during the period 1920 to 1925.

In sending you the prints (xerox) of the record labels, some indicate "Electrically Recorded" and others are not marked - but I think the very early ones were acoustic and the "Electrically" began in late 1924 and early 1925 period - earlier than most other labels.

by *Henry Henriksen*

3136 Pillsbury Ave. So.
Minneapolis Minn. 55408



Autograph

An Unfinished Discography of an Important early 1920's Label

Matrix Number	Autograph Number	Artist or Orchestra
30 35	un-numbered	HOT JAZZ BAND Bennie Moten's Kansas City Orchestra(?) <i>Test Pressing</i> Chicago, 1922(?). Muscle Shoal Blues Oh Baby Dear This rare early <i>Test Pressing</i> is from the Collection of Michael Stewart, Edgartown, Mass.
102	un-numbered	CLARENCE M. JONES Piano Solo Chicago, January, 1923 Modulation (Stepping On The Keys)
158	un-numbered	CLARENCE M. JONES Piano Solo Chicago, March, 1923 Trot Along
265	un-numbered	with Carpenter and Ingram (The Harmony Girls) vocal duet Carpenter and Ingram also recorded on Gennett Gennett No. 5332 A Rose Water (Norman - Nichols) (11676) Jan. 1924 " " 5332 B Drifting Back to Dreamland (11684) " " Composers Charlesworth - Harrison - Sadler Gennett No. 6358 - Zulu Wail - Vocal Duet - Pno. Acc. - Feb. 1928 Note: The 1950's Tune "Cool Water" is another "I've heard that Song before," taken outright from the song "Rose Water."
265	un-numbered	CLARENCE M. JONES Piano Soli Chicago, Mar. 1923 The Rosary Messiah Non-Jazz performance
398 399	un-numbered	PERCY FULLINWIDER VIOLIN SOLO Chicago, 1923 Piano accompaniment NETTIE STENINGER FULLINWIDER Berceuse (Fullinwider) Valse Serenade (Fullinwider) Orange Label with Gold Lettering No Marsh Imprint
402 403	un-numbered	SAMMY WILLIAMS PIANO SOLI Chicago, Nov. 1923 House of David Blues I've Got a Song for Sale
471 472	un-numbered	MAYNARD RAY TOURNIER TENOR Chicago - 1924 Piano accompaniment by John R. Hawkins Saw Ye My Savior (Mary Baker Eddy - F.W. Root) Enough To Know (Frances Porter Ross) Brown Label - Gold Lettering - Price 15c
492 499	un-numbered	CLARENCE M. JONES Piano Soli Chicago, Feb. 1924 Hula Lou Maybe (She'll Write Me, She'll Phone Me)
409	un-numbered	EVERETT ROBBINS and His SYNCOPATING ROBBINS You Didn't Want Me When I Wanted You, I'm Somebody Else's Now (Robbins) Note: The Everett Robbins Wisconsin Territory Band's Personnel of 1923-24 were Ira Walker, tpt; Eddie Vinson or (Vincent), tbn; Jimmy Dudley, Henry Johnson, cl. cm; Bennie Fields, cl, ts; Dick Larkin, bj; unknown bb; William Hoyt or (Hoy); William Newton ?; Everett Robbins, pno; and leader. Credit for this information to John Baker and Jimmy Dudley Published in Record Research, Issue No. 61 - 1964. On Autograph Blue Chip Series - Red Label, Gold Letters Made in Chicago, probably Feb. 1924 EVERETT ROBBINS (Baritone) Accompanying himself at the Piano A Triflin' Daddy's Blues (no composer credits)
510		
520 521	un-numbered	Chicago Apr. 1924 BOYD SENTER Alto Sax Solos, acc. by Jack Russell, pno. Bucktown Blues Ralfella

Matrix Number	Autograph Number	Artist or Orchestra
522 523	un-numbered	Chicago, April 1924 BOYD SENTER and His ZO-BO-KA-ZOOS Boyd Senter - Kazoo - Bjo; Russell Senter, Jack Russell - Kazoos Omaha Blues You've Got Ways Blues
536 537 538 539	un-numbered	Chicago May, 1924 BOYD SENTER Clarinet or Alto Sax Solos, acc. by Jack Russell, pno; with Russell Senter, dms. Mobile Blues - (clt; dms) Also on PM 20341 - Puritan 11341 - BWY 1337 (Rose and Short) * USIBA 289 - PM 12568 - SIL 3527 - Maxsa 1504 - KA 16 919 Gertie (In Love With Gertie) Reverse of matrix 536 Laugh (cl) Powder Rag (as) * USIBA as London Piccadilly Jazz
544 545	un-numbered	Chicago - May 1924 BOYD SENTER Clarinet Solos (ts-as-ts-p-d) Acc. by The Chicago De Lux Orchestra Directed by Art Larsen and Frank De Sort Mr. Jelly Lord St. Louis Blues - Para 20341 - Pur 11341 - SIL 3526 (W.C. Handy) (227) (227) Hewitt 75508 Paramount as Chicago De Lux Orchestra, (not De Luxe) Puritan as Chicago De Lux Orchestra - Silvertone as Red Hotters
581 432	4004	Chicago - 1924 JESSE CRAWFORD Pipe Organ - Chicago Theatre Until Tomorrow The World Is Waiting For Sunrise Brown Label with Gold Lettering - Electrically Recorded
583 586	un-numbered	Chicago, July 1924 CHICAGO DE LUXE ORCHESTRA Art Larsen - Frank De Sort dir. 2 Unknown cnts; tbn., 3 reeds (?) pno; bjo., bbs., dms. Old-Fashioned Love (Frank De Sort on reverse) Sad-Hearted Blues
604 608	600	Chicago Sept. 1924 WILLARD ROBISON'S DEEP RIVER FOUR Alcide Nunez, clt., Bob McCracken, alt., John Jarman, euphonium, Willard Robison, pno., leader The Rhythm Rag Joline
605 611	un-numbered	Chicago August 1924 SAMMY WILLIAMS Piano Solos Mandy Make Up Your Mind Mama's Gone, Goodbye
627 628	un-numbered	Chicago - Sept 1924 ELMER KAISER and His BALLROOM ORCHESTRA Two Unknown, tpts., tbn., ten., pno., bjo., bbs., dms. Fox Trot Classique (Roth and O'Mara) Monkey Business - One step (Pool and Cech) Blue Label with Gold Lettering
	601	(?)
	602	(?)
	603	(?)
658 660	604	Chicago - November 1924 LAMPE'S ORCHESTRA from THE TRIANON BALLROOM Personnel: Charley Agnew, Lou Henderson, tpt., Charley Firsch, tbn., Pat Rocciolla, Matty Amatore, Wayne King, sax; Bill Becker, Bernie Senescu, v; Lampe, Harry Menemahn, pno; Harold Stokes, accordion; Ole Larson, bjo; Vince Fiorrino, tuba; Walt Foster, dms; Al Dodson, vocal. All Alone Prince of Wails Dark Blue Label with Gold Design and Lettering.
	605	(?)

Matrix Number	Autograph Number	Artist or Orchestra
		Chicago - September 1924
		JELLY ROLL MORTON'S KINGS OF JAZZ
		Lee Collins, cnt., Roy Palmer, tbn., "Balls" Ball, clt., Alex Roole, att., Jelly Roll Morton, pno.
635	606	FISH TAIL BLUES (103) Reissue 2 - JC L-25 - Tempo R-19
636		HIGH SOCIETY (102) " " "
638	607	WEARY BLUES
639		TIGER RAG
		Chicago - November 1924
		JACK PENEWELL (Twin-six) Guitar Solos
674	608	Penewell Blues
682		Hen House Blues
	609	?
		Chicago - November 1924
		MERRITT BRUNIES and HIS FRIARS INN ORCHESTRA
		Personnel: Merritt Brunies, tpt.; Harry Brunies, tbn.; Voltaire de Faut, clt.-att.; unknown, ten, b-sax; a third sax: Lew King, vocal; Marty Freeman, pno.; Dudley Mecum, pno.; Jules Cassard, bbs.; Bill Piley, dms.
661	610	Angry (85051)
662		I Weep Over You (85056)
	611	(?)
	612	(?)
	613	(?)
		CHICAGO, November 1924
		MERRITT BRUNIES and HIS FRIARS INN ORCHESTRA
		Personnel: same as No. 610
613-2	614	Up Jumped The Devil (85042)
614		Follow The Swallow Back Home (85043)
	615	(?)
	616	(?)
		CHICAGO, DECEMBER, 1924
		KING OLIVER cornet
		Accompaniment by Jelly Roll Morton, pno.
685	617	King Porter Stomp (100) Ses 1, JC L-56
687		Tom Cat Blues (101) " "
		CHICAGO - JANUARY - 1925
		LAMPE'S ORCHESTRA from THE TRIANON BALLROOM
		Personnel of this Orchestra was in a constant state of flux with replacement after number 604 recorded in November 1924.
		Charley Agne (Agnew), Louis Henderson (Lou), tpt.; Charley Firsch named (Fuertsch), tbn., Pat Rocciola also (Rocciolla), Matty Amaturio also called (Natty), Wayne King, sax; Bill Becker, Bernard (Bernie) Senescu, vln; Dell Lampe, Harry Hennemann, pno; Harold "Hal" Stokes, accn. and arranger; Ole Larson, bjo; Vincent Fiorino (Vince Fiorino), tube; Walter Foster (Walt), dms; Al Dodson, vocal; Replacements of Harry Hennemann by Hunter Kahler; Ole Larson by Moxey Alswang; Wayne King replaced by Duke Rehl; Louis Henderson by Ray Raymond; Nick Briglia, flute; Ned Colby, vln; Bruce Goode, Melvin Roble, cl, as, ts; Albert Harris(?); Gerald Schoen-vcl; J. Bodewalt Lampe, Director. This personnel covers #628 and #629.
711-2	un-numbered	Trianon
712		Trianon Chicago Tango
		Chicago 1925
		WILLIAM HAID Banjoist (Played on the Ludwig Banjo)
		Bill Haid of Coon-Sanders Org. Night Hawk Ork. ELECTRICALLY RECORDED
?	un-numbered	Shim-Sha-Wabble (Spencer Williams)
?		I'll see You In My Dreams (Isham Jones)

Matrix Number	Autograph Number	Artist or Orchestra
		Chicago, February, 1925
		EZRA HOWLETT SHELTON Piano Solo
724	un-numbered	Dearest Darling Session 3
		Ses 3 {Reissue of London Blues from RIALTO (535) un-numbered Reverse of Dearest Darling from AUTOGRAPH (724) un-numbered The above reissue Coupling is also on JC L-7 London Blues , Piano Solo by JELLY ROLL MORTON - Chicago, May, 1924
		CHICAGO - FEBRUARY - 1925
		ORIGINAL MIDNIGHT RAMBLERS ORCHESTRA
		Personnel; Unknown cnt., tbn., clt., pno., bjo., Guy Williams (vcl.)
733	un-numbered	Midnight Ramblers Stomp; Owl Strut
		Midnight Ramblers Blues; Bowling Green
		Composers; Redrick, Freeman, Banner and Young
	618	(?)
	619	(?)
		CHICAGO - MARCH - 1925
		SUPER SYNCOPATORS
		Personnel; Bob Pope (?) cnt., unknown, clt., Al Carsella (?) Accn., unknown, bjo., dms
751	un-numbered	Jimtown Blues (pac)
754		Oh! That Sweet in Suite 16 (pac)
	620	(?)
	621	(?)
	622	(?)
		CHICAGO - May - 1925
		JELLY ROLL MORTON and HIS JAZZ TRIO
		Personnel; Jelly Roll Morton, pno., Volly de Faut, clt., W. E. Burton, Kazoo.
791	623	My Gal (Melrose) Reissue 8, JC L-65 Dark Blue Label with Gold Lettering
792		VOLTAIRE DE FAUT , Clarinet Solo, Pno. by Jell Roll Morton
		Wolverine Blues (Morton) Reissue 8, JC L-65
		CHICAGO - May, 1925
		MERRITT BRUNIES and HIS FRIARS INN ORCHESTRA
793	624	Flag That Train Marty Freeman replaces Mecum
817		Clarinet Marmalade Chicago - June 1925
		Chicago - 1925
		MILTON CHARLES Tivoli Theatre Pipe Organ
?	4009	Through Shadylane
?		Moon Waltz
		CHICAGO - 1925
		MILTON CHARLES Tivoli Theatre Pipe Organ
802-2	4010	A- Our Yesterdays (Lake & Leslie) Also on Para. 4002 and Autograph #5000
800-1		B- Most of All I Want Your Love Horne and Tandler above title issued on Para. 4002 (Brown Label with Gold Lettering)
		CHICAGO, 1925
		JESSE CRAWFORD Chicago Theatre Pipe Organ
(?)		Kiss In The Dark Paramount No. 4001
(?)		Virginia Moon Pressing by Autograph for Paramount in Chicago
		CHICAGO - 1925
		MILTON CHARLES Tivoli Theatre Pipe Organ
802-2		Our Yesterdays (On Auto. 4010) Paramount No. 4002
800-1		Most of All I Want Your Love Pressed for Paramount by Autograph in Chicago. above title issued on Auto. #4010
		Chicago - June - 1925
		RAG PICKERS (DIXIE BOYS)
		Suite 16
825	un-numbered	Poplar Street Blues
826		Personnel: Carl Rinker, tpt.; Unknown as-cml-ts; Louis Klatt, pno.; unknown, bjo; Dick Dickson, dms.

Matrix Number	Autograph Number	Artist or Orchestra
834 835-2	625	Chicago - July - 1925 SUPER SYNCOPATORS Personnel: Bob Pope; unknown cl, as; pac; Arthur Layfield, dir. South Bound (bb added - p-pac) When My Sugar Walks Down The Street (p-pac)
828 829	626	Chicago - July - 1925 THE STOMP SIX Personnel: Muggsy Spawier, cnt., Guy Carey, tbn., Volty de Faut, ctt., Mel Stitzel, pno., Marvin Saxebly, bjo., Joe Gish, tuba., Ben Pollack, dms. Why Can't It Be Poor Little Me Ses 5, Tem R-16 Everybody Loves My Baby " "
	627	(?)
833-2 831-3	628	Chicago - July - 1925 LAMPE'S ORCHESTRA from THE TRIANON BALLROOM Same personnel as previous sessions A Midnight Waltz (Kahn and Donaldson) Dark Blue Label B Lady of the Nile (Kahn and Jones) with Gold Lettering
832-1 830-1	629	CHICAGO - JUNE - 1925 LAMPE'S ORCHESTRA from THE TRIANON BALLROOM A Candied Sweets (Carley, O'Hare and Lampe) B Broken Down Horn (Lampe, Agne and Henneman) Same personnel as #628
860 814	630	CHICAGO - July - 1925 REX SCHEPP (Banjo SOLO) acc., Piano by Marie M. Ritzler Russian Rag (Cobb) Darkies Dream (Lansing) Note: Rex Schepp is Banjo Soloist on "SERENADE RHAPSODIC CONCERTO" Part 1 and 2 of NATHANIEL SHILKRET AND HIS ORCHESTRA RCA VICTOR 20-2938 - (1941)
908		CHICAGO - 1925 MILTON CHARLES Tivoli Theatre Pipe Organ B Moonlight and Roses (278) Paramount No. 4003 (Ben Black and Neil Moret) Pressed by Autograph A Just A-Wearyin' For You (277) in Chicago (Stanton - Jacobs - Bond) Dark Blue Label - Gold Lettering Marsh (M) Recorded by Marsh Laboratories
906		CHICAGO - 1925 MILTON CHARLES Tivoli Theatre Pipe Organ A Deep In My Heart (279) Paramount No. 4004 (From THE STUDENT PRINCE) Pressed by Autograph B The Prisoners Song (280) in Chicago (No composer credits) Dark Blue Label - Gold Lettering (M) Pressing for Paramount
(?) (?)		CHICAGO - 1925 MILTON CHARLES Tivoli Theatre Pipe Organ Mighty Lak a Rose (?) After I Call You Sweetheart (?) Paramount No. 4006 Pressing by Marsh Laboratories in Chicago. (M)
802-3 907-2	5000	CHICAGO - 1925 MILTON CHARLES Tivoli Theatre Pipe Organ A Our Yesterdays (Lake and Leslie) (Title Issued on AWA 4010 and Paramount 4002) B Serenade (from The Student Prince) Brown Label Donnelly and Romberg Gold Lettering Electrically Recorded (M)

Marsh Matrix Number	Autograph Number	ARTIST OR ORCHESTRA
908	5001	Chicago - 1925 MILTON CHARLES Tivoli Theatre Pipe Organ Moonlight and Roses (278) (Above title also on Paramount #4003 with "Just A-Wearyin' For You") Sometime (?)
(?) (?)	3004	Chicago. ? HAPPY HINES Note: Information from Ace In a Hole RECORD CHANGER Who Wouldn't Love You ISSUE of Dec, 1951
1018 1019	Un-numbered	Chicago. ? MINNIE HUBBARD VIOLIN SOLO Accompanist..... William Beller Serenade (by TOSSELL) Brown Label with Gold Lettering Elegie (by TORJUSSEN) No Marsh (M) Imprint on Label
6033-2 6020-1		Chicago. ? MILDRED FAIVRE VIOLIN SOLO Accompanist John R. Hawkins (both sides) A "Elegy" (Massenet) B IRMA LEONE OLSON VIOLIN SOLO "Cradle Song" (Miska Hauser) Special Label recorded by Marsh Laboratories, Inc., Chicago. for OGREN & UHE, Inc., Rockford, Illinois. ARTIST SERIES No. 506 (No Marsh (M) Imprint) Brown Color Label with Gold Lettering (Same as Autograph)

PLAZA Carl Kendziora (8331 to 8375) 5000 Series (cont'd from RR 149/50) Given are MASTERS, TUNE TITLES, ARTIST CREDITS and DATES. LISTING began in RR 36, JULY 1961

8331-Oryin Blues	-Willie Creager & Orchestra-11/20/28
8332-A Balm June Night	-Willie Creager & Orchestra-11/20/28
8333-Fraternity From	-Willie Creager & Orchestra-11/20/28
8334-Oh How I Love To Look At You	-Irving Kaufman -11/15/28
8335-The Sinking Of The Vestris	-Frank Luther -11/16/28
8336-I Never Knew How I Cared For You	-Adrian Schubert's Salon O.-11/16/28
8337-I Wish I Had You Now	-Adrian Schubert's Salon O.-11/16/28
8338-Oh, Promise Me	-Leo Le Sieur -no date
(Presumably a renumbering of a Compo master cut in Montreal)	
8339-Sweethearts On Parade	-Ernie Golden & Orchestra -11/19/28
8340-After All My Dreams	-Hollywood Dance Orchestra -no date
(This is a renumbering of ERL-Consolidated master 31269)	
8341-Brighter Days	-Hollywood Dance Orchestra -no date
(This is a renumbering of ERL-Consolidated master 31224)	
8342-Will You Be Lonely?	-Hollywood Dance Orchestra -no date
(This is probably another renumbering of an ERL-Consolidated master)	
8343-The Bums Rush	-Frank Luther -11/22/28
8344-Who Said I Was A Bum?	-Frank Luther -11/22/28
8345-The Bowerly Bums	-Frank Luther -11/22/28
8346-The Sun Is At My Window (Throwing Kisses At Me)	-Lou Gold & Orchestra -11/21/28
8347-Don't Be Like That	-Lou Gold & Orchestra -11/21/28
8348-The Song I Love	-Lou Gold & Orchestra -11/21/28
8349-Jeannine (I Dream Of Lilac Time)	-Waikiki Hawaiians -11/23/28
8350-Ramona	(remade 2/4/29)
8351-There's A Rainbow 'Round My Shoulder	-Waikiki Hawaiians -11/23/28
8352-Roses Of Yesterday	(remade 2/4/29)
8353-Angela Mia (My Angel)	-Waikiki Hawaiians -11/23/28
8354-Sonny Boy	-Waikiki Hawaiians -11/23/28
8355-Drowsy Waters	(remade 2/7/29)
8356-One-Two-Three-Four	-Waikiki Hawaiians -11/23/28
8357-Forget Me Not	(remade 2/4/29)
8358-(Beneath Love's Window) O Sole Mio	-Waikiki Hawaiians -11/23/28
8359-Maria, Mari! (Oh, Mariel Oh, Mariel!)	(remade 2/4/29)
8360-Aloha Oe	-Waikiki Hawaiians -11/23/28
8361-Gypsy	(remade 2/4/29)
8362-Where The Shy Little Violets Grow	-The Rounders -11/26/28
8363-I Wanna Be Loved By You	-The Rounders -11/26/28
8364-What's The Answer (It's A Girl)	-The Rounders -11/26/28
8365-My Heart Is Your Heart	-Billy James' Dance Orch. -11/27/28
8366-Happy In The Rain	-Billy James' Dance Orch. -11/27/28
8367-My Old Kentucky Home	-Leo Le Sieur -no date
(Presumably a renumbering of a Compo master cut in Montreal)	
8368-Jack Of All Trades	-Frank Luther -11/28/28
8369-That Big Rock-Candy Mountain	-Frank Luther -11/28/28
8370-She's Funny That Way	-Ted Wallace & His Orch. -11/30/28
8371-I'll Get By (As Long As I Have You)	-Ted Wallace & His Orch. -11/30/28
8372-All By Yourself In The Moonlight	-Ted Wallace & His Orch. -11/30/28
8373-Withered Roses	-The Rose Room Orchestra -12/1/28
8374-My Inspiration Is You	-The Rose Room Orchestra -12/1/28
8375-Mia Bella Rosa (My Beautiful Rose)	-The Rose Room Orchestra -12/1/28

BOBBY HACKETTby **Steve HOLZER***** PART THREE ***

Editor LK note: In order to further enhance the research effort of Mr. Holzer we herewith reprint Bobby Hackett's discog listing from 1938 to 1940 as it appeared in Rust's "Jazz Records 1897-1942" volume. We ask our discographical fraternity to check the listings and send all addenda to Mr. Holzer. In the next installment we'll do the same thing for the Hackett discog by reprinting the 1943 through 1968 period which appeared in Jepsen's "Jazz Records 1942-1968", Vol.4B. We believe that the additions of these discographical entries will give more sinew to Mr. Holzer's energetic research probe into the career of Bobby Hackett.

**BOBBY HACKETT AND HIS ORCHESTRA**685
HAC

Bobby Hackett-c/George Brunis-tb/Pee Wee Russell-cl-ts/Bernie Billings-ts/Dave Bowman-p/Eddie Condon-g/Clyde Newcombe-sb/Johnny Blowers-d/Lola Bard-v.
New York, February 16, 1938.

M-754-1	You, You And Especially You-ts/PWR-BB/vLB	Voc/OK 4142
M-755-1	If Dreams Come True - tsBB/vLB	Voc/OK 4047
M-756-1	At The Jazz Band Ball	Bm 1026, Jay 3
M-757-1	That Da Da Strain	Voc/OK 4142

Bobby Hackett-c/Brad Gowans-vtb-as/Pee Wee Russell-cl/Ernie Caceres-bar/Dave Bowman-p/ Eddie Condon-g/Clyde Newcombe-sb/Andy Picardi-d/Linda Keene-v.
New York, November 4, 1938.

M-916-1	Blue And Sentimental - vLK	Voc/OK 4499
M-917-1	(I Don't Stand) A Ghost Of A Chance	Voc/OK 4565, Par DP-240, Col DS-1695
M-918-1	Poor Butterfly	Voc/OK 4499, - Bm 1026 -
M-919-1	Doin' The New Low-Down	Voc/OK 4565

Bobby Hackett-c/Sterling Bose-Jack Thompson-t/Brad Gowans-vtb-a/George Troup-tb/Pee Wee Russell-cl/Louis Colombo-as/Bernie Billings-ts/Ernie Caceres-bar/Dave Bowman-p/Eddie Condon-g/Sid Jacobs-sb/Don Carter-d.
New York, April 13, 1939.

WM-1017-A	That's How Dreams Should End	Voc/OK 4806
WM-1018-A	Ain't Misbehavin' - aBG	Voc/OK 4877, Par DP-241
WM-1019-A	Sunrise Serenade	Voc/OK 4806 - Cq 9270, 9530
WM-1020-A	Embraceable You	Voc/OK 4877, Par DP-242, Jay 3

NOTE:- Bobby Hackett and his Orchestra are said to have recorded KING ARTHUR and WORLD'S FAIR SHUFFLE for Vocalion in New York on April 10, 1939, but no other details have been traced. The personnel is apparently as for the last above, but Frankie West-t replaces Thompson and Colombo is omitted.

Bobby Hackett-c/Stan Wilson-Joe Lucas-Harry Genders-t/Cappy Crouse-John Grassi-tb/Louis Colombo-Jerry Caplan-as/Hammond Russen-Hank Kusen-ts/Dave Bowman-p/Bob Julian-g/Sid Jacobs-sb/Don Carter-d/Claire Martin-v.
New York, July 17, 1939.

WM-1050-A	Bugle Call Rag	Voc/OK 5375
WM-1051-A	Ja Da	Voc/OK 5198
WM-1052-A	Dardanella	Voc/OK 5375, Par DP-242
WM-1053-A	I Surrender, Dear - vCM	Voc/OK 5198

Bobby Hackett-c/Bernie Mattison-t/Jerry Borshard-tb/Bob Riedel-cl/George Dessinger-ts/Jim Beitus-bar/Frankie Carle-p/Bob Knight-g/Eddie McKinney-sb/Don Carter-d/The Tempo Twisters-unknown-v.
Los Angeles, January 25, 1940.

LA-2124-A	That Old Gang Of Mine - vTT	Voc 5620
LA-2125-A	After I Say I'm Sorry - v	Rejected
LA-2126-B	Clarinet Marmalade	Voc/OK 5493, Par R-2946, DPE-109, Col DO-2171

LA-2129-A Singin' The Blues
NOTE:- Matrices LA-2127/8 are piano solos by Frankie Carle.

Los Angeles, January 31, 1940.

LA-2124-B	That Old Gang Of Mine - vTT	Voc/OK 5620, V-Disc 50, 270
LA-2125-B	After I Say I'm Sorry - v	-

Los Angeles, February 1, 1940.

LA-2129-C	Singin' The Blues	Voc/OK 5493, Par R-2946, DPE-109, Col DO-2171, V-Disc 774
-----------	-------------------	---

All comments to Steve Holzer, 4635 Carson Ave., Indianapolis, Indiana 46227

IN AND OUT OF THE STUDIO: PART II

On September 24, 1946 Bobby left Gray to join the ABC staff orchestra where he started work September 30. For more than 15 years Bobby would be ABC's hot horn man along with Billy Butterfield and would know the security of a steady income. From time to time, too, he would take a leave of absence and hit the road or a local club with a small jazz group to keep his feel for it and keep from going crazy. The need for technical proficiency in the studio drove him to study and he took lessons from Benny Baker for 3-4 months and also from Ernest Williams. The whole thing makes for one of the most challenging periods in the life of any musician that a bio-discographer could ask for.

Bobby must have appeared on many different radio shows and TV shows during this time, usually as an anonymous trumpet in the background. Known jobs in the studio include Paul Whiteman's studio orchestra in 1947 and leader of the band on the national Martha Wright TV show from 1953-1955. Details of these and other shows are hopefully solicited.

Outside the studio Bobby was constantly playing. In 1947 he played at Nick's with a band that included Frank Signorelli. In 1949 he appeared on the first and possibly on all six of the Eddie Condon Floor Show TV programs in August and September. Starting between July 14 & 21, 1951 he led a quartet consisting of Vic Dickenson-trombone, Gene Sedric-clarinet, and Zutty Singleton-drums at the Embers in New York until October 13 or 20 when he cut back to leading on Sundays until February 21, 1952. Starting in 1952 and continuing through 1953 and '54 or '55 he played on Fridays and occasional Saturdays at jam sessions at the Stuyvesant Casino. Every now and then he would play at the Central Plaza. One imagines that he often visited the fabled Sunday night session at Jimmy Ryan's as well.

In mid-January 1956 Bobby shifted his weekend activity to Childs Paramount where he played regularly with such men as Coleman Hawkins, Buck Clayton, Billy Butterfield, Bud Freeman, and Pee Wee Russell through June, while he put together a band that would be one of his best and most critically acclaimed. When this band met for its first rehearsal, sometime during the first half of 1956, it consisted of Bobby, Vic Dickenson, Johnny Varro on piano, Tom Gwaltney on clarinet, John Dengler on tuba, and Tony Hannan on drums. Probably in July, when the New Yorker omits Bobby from its listings for Childs Paramount, it played its first dates at the Colonial Tavern in Toronto and the Blue Note in Chicago, opposite Jerri Sothern.

Bobby then returned to Childs Paramount for August before taking the band out again, apparently in September, to the Crest Lounge in Detroit and the Grange in Hamilton Ontario. This time he had Teddy Roy on piano and Ray Diehl on trombone. In the meantime, the band appeared at the Ellenville NY jazz festival on August 3, and the New York Jazz Festival at Randall's Island August 24th, for the latter of which they were joined by Ernie Caceres who may have been a regular member for the Detroit and Hamilton gigs as well. Whether Diehl and Roy were in for Varro and Dickenson at the early date is not certain, but that probably is the case.

Bobby then returned to Childs Paramount again and stayed until November 17th, which was his last appearance there. Thereafter, he gathered the band again for a concert appearance at Carnegie Hall on the 23rd, to be followed the next day by an opening at the Henry Hudson Hotel's Voyager Room. Whether Teddy Roy was still with the band for the Carnegie concert is not known, but when they opened the Voyager, or shortly thereafter, Dick Cary had taken over the piano, doubling on alto horn, and writing the arrangements. Ray Diehl was no longer in evidence, having dropped out after the Randall's Island gig.

Whether the band drew crowds or impressed the management with its reviews, all of which were extremely good, is not clear, but the band settled in for a long stay at the Hudson, only to be kicked out when the Voyager shut down for the season on June 27th of 1957. By that time it had cut an album for Capitol, recorded a few times for Armed Forces Radio, and apparently picked up a radio wire from somewhere. By February they had a new drummer, Nat Ray.

When the Voyager closed for the summer Bobby took the band on tour, playing a place called the Rose Garden somewhere in Canada; Baker's Keyboard Lounge in Detroit; and the Blue Note in Chicago; with stops at Randall's Island again and the Newport Jazz Festival in Newport Rhode Island. Apparently Nat Ray chose to stay behind and Buzzy Drootin became the band's drummer starting with the Rose Garden date, while Dick Cary left the band after that gig, to be replaced by Ernie's brother Pinie Caceres when they opened at Baker's Keyboard Lounge.

Apparently still in the good graces of the Voyager's management, Bobby and the band returned to reopen it on August 30, 1957, with Dick Cary back on piano. Shortly thereafter (November?) Tom Gwaltney had to leave to tend to family business and Bob Wilber took his place on clarinet. About the same time, Ernie Caceres also left, to be replaced by Dick Hafer. The band stayed at the Voyager in this form until January 30, 1958, after which it played George Wein's Storyville club in Boston, and then disbanded, for reasons unknown. Possibly Bobby was already putting together the quartet that he was next to appear with.

In any case, Bobby opened at the Embers with a quartet opposite the Eddie Heywood trio on April 14, 1958, staying until May 10. Apparently he went on field trips during weekends, as he appeared at the Grand View Ballroom in Columbus Ohio on May 5 with Billy Maxted on piano, Jack Lesberg on bass, and Buzzy Drootin on drums. (This date was recorded incidentally on Dobre 1004, and is an excellent recent Hackett release. Bobby engineered it himself.) The quartet then returned to the Embers for a week, closing June 21st, after which Bobby played (with the band or not is not clear) at the 1958 Newport Jazz Festival July 6th, and returned yet again to the Embers opposite the Dorothy Donegan trio, staying until the 20th. In between, he appeared at two concerts at Town Hall with Eddie Condon on the 13th. Sometime during 1958 he also made an album with Bobby Byrne of Glenn Miller tunes.

Still in favor with the Embers Bobby returned again December 1, 1958 with his quartet opposite the Teddy Wilson trio, staying until Jan. 3, 1959, and yet again March 30th, opposite Barbara Carroll's trio, when he stayed through April 25. Thereafter, the quartet went into the Metropole for a week in August and another week in September, followed immediately by 3 weeks at the Embers, ending Oct. 3, 1958.

Recordings during this period were equally prolific. Bobby recorded several times with Louis Armstrong, including the historic concert where Louis returned to small jazz groups in 1947. He continued to make sessions with Eddie Condon and recorded twice with Frank Sinatra. In 1951 he made the first of 6 10" albums with Jackie Gleason's orchestra setting off the "mood music" rage of the 50's. He made

(cont'd on p.10)

RAGGING the CLASSICS

JOHN SAM LEWIS

THREE PIANIST - CONDUCTORS

RUDOLF GANZ ALFRED CORTOT ERNO DOHNANYI

As we celebrated the one hundredth anniversary in 1977 of Thomas Edison's first talking machine we should give a thought to three performers who literally grew up with the phonograph. All three, RUDOLPH GANZ, ALFRED CORTOT, and ERNST VON (or Erno) DOHNANYI, were born in 1877, all three achieved their first notoriety as pianists but also were conductors, and all three lived very long lives. Dohnanyi dying in 1960, Cortot in 1962, and Ganz in 1972. All three were recording pioneers. Cortot recorded for the first time as accompanist to the soprano Felia Litvinne in 1903. These Litvinne records, six ten-inch single-sided disks and two twelve-inch sides, are among the most highly prized vocal records. I've known at least one to fetch nearly \$200.00 at an auction. Dohnanyi made piano rolls during his first U. S. tour in 1903. I don't know when Ganz made his first records, but he recorded Welte piano rolls before World War I and several Pathe verticals before 1920. All three dabbled in composition but only Dohnanyi achieved much of a reputation as a composer.

As for their conducting careers, Cortot seems to have got interested in conducting first. He became Felix Mottl's (1856-1911) assistant at Bayreuth when Mottl was the leading Wagnerian conductor in Germany. Later, Cortot returned to Paris to conduct Wagner there and actually conducted the Paris debut of DIE GOETTERDAEMERUNG. He founded a choral society, but as his interests grew wider over the years his conducting activities were overshadowed, by other tasks. He did, however, become the chief conductor of the Orchestra of L'Ecole Normale of Paris and in the early-1930's recorded the first complete set of the Bach Brandenburg Concertos with that orchestra, a few years before Adolph Busch made his famous set.

Cortot was an extraordinary pianist. The indefatigable Jim Cartwright of Austin, Texas recently published a discography of Cortot's U.S. recordings. Cortot's first Victor session took place at Trinity Church, Camden, on January 7, 1919, his last on December 28, 1926. The first session produced only one issued take, Albeniz's "Seguidilla." The next day Cortot recorded the first take of Liszt's "La Leggierezza," labeled "Caprice Poetic" (not very good French, by the way). Jim Cartwright reports that Cortot made a subsequent take (#6) of the piece on February 27, 1923 which, according to Jim, the Victor files report having been issued in both single- and double-sided formats (Vi 74589 and 6065). The earlier Take #1 was also issued on Vi 74589 but not, apparently, in doubled form. My copy of Vi 74589 is of Take #1, but as Jim explains "a comparison of the 1919/1920 recordings with those of 1922/1923 reveals that the Victor engineers made a major breakthrough in acoustical piano recording sometime during the intervening period--the 1922/1923 recordings possess much more 'presence' and considerably expanded frequency response, especially in the bass register." Jim would like to know precisely what that improvement was, and if any reader knows please write me and I'll see to it that Jim gets the information. Other piano and solo instrumental works by other artists were re-recorded during that critical period; these later takes were sometimes issued in doubled format only, but in some cases the later takes were issued under the same single-sided number that the earlier issued form had been, the only visual difference being the higher take number. For Victor records of that period I always note down the take number on my index cards in my own record collection. I recommend that procedure to any other collector of 78s because the different takes are in effect different performances, and sometimes several years intervene between the early issued take and the later one.

The American Cortots represent the pianist at the height of his powers. Very soon afterwards Cortot's artistry began to decline. This can be detected easily in a comparison of His U. S. recordings of Ravel's "The Fountain" (Jeux d'Eau) with the 1931 London (?) recording. The first recording (Take #2), January 28, 1920) was replaced by Take #5 (March 1, 1923), the version I have (I have not heard Take #2), which eventually appeared on RCA's "Keyboard Giants of the Past," Volume 2, LM-2824, now deleted. The 1931 version was reissued on HMV HQM 1182 and Seraphim 60143, the latter still available. A comparison of the two versions instantly shows how much Cortot's articulation and finger dexterity had declined in a few short years. The European recording is still a good performance, but the Ravel piece demands such precise articulation of each note that the later electrical recording suffers in comparison to the earlier one.

What seems to have happened to Cortot is that after 1930 or thereabouts he interested himself in so many tasks, editing editions of Chopin's works, teaching and directing the Ecole Normale, meddling (unfortunately for him) in right wing politics, that he lacked sufficient time to practice at the piano. It also may explain why Cortot's 1930s recordings of Chopin betray little, if any, evidence of this general decline, because he recorded most of his Chopin records while editing Chopin's works, and probably thought about Chopin day and night. His complete sets of the Chopin Etudes, Ballades, and Preludes, the Third Piano Sonata, and his first recording of the Second Piano Sonata date from this period. After the Second World War Cortot made a second version of the Second Piano Sonata, and frankly it's an embarrassment. His post-World War II recordings are decidedly inferior, and most of them should not have been released.

The great period of Cortot's recording history is documented by the relatively small number of U. S. recordings, the Chopin sets from the 1930s, and the distinguished records he made in Europe with Jacques Thibaud and Pablo Casals. Cortot, Casals, and Thibaud formed their trio in 1904, and for the next twenty-five years they arranged to spend at least one month of each year touring together as a trio. By the time the three men began recording chamber works Cortot, Casals, and Thibaud had been playing together for more than twenty years. From 1926 until they disbanded in 1930 they made electrical recordings of works by Beethoven, Haydn, Schubert, Faure, and Franck. Some were trios such as the Beethoven "Archduke" Trio, Op. 97, the Mendelssohn Trio No. 1, and the Schubert Trio, Op. 99, but others consisted of sonatas and some shorter works. Thibaud and Cortot made a classic recording of Beethoven's Seven Variations from THE MAGIC FLUTE (the "Bei Maennern" Variations). The three also recorded the Brahms Double Concerto with Casals' own Barcelona Orquestra Pau Casals. Thibaud and Casals were the soloists and Cortot conducted. This last recording, the only example of Cortot as a conductor still in print, may be found in a Seraphim three-record set (6043).

Cortot also championed French music. He recorded violin sonatas by Faure, Debussy, and Franck with Jacques Thibaud. Recently, his famous recording of the Liszt piano sonata was reissued on Seraphim. Although the recording is highly prized by collectors I don't consider it on a par with Horowitz's or with several modern recordings of the work, but Cortot's U. S. recordings of a few Liszt pieces show him to be a top-flight interpreter of Liszt. I particularly regret that Cortot's U. S. recording of the Beethoven "Moonlight" Sonata was never issued. Cortot was regarded as one of the finest Beethoven interpreters in the 1920s.

One record of special historical significance from Cortot's American period was a coupling of Cortot's own arrangement of Schubert's song "Litany" and the Chopin Impromptu in F#, Op. 36. Recorded March 21, 1925, this coupling was the first electrical recording of a solo piano work ever issued (Vi 6502). Three other works recorded that day (all electrical, of course) were issued later, but the Schubert-Cortot/Chopin coupling was the first to make its appearance.

Cortot was a prolific recording artist. Unfortunately, Rudolph Ganz was not. Both Cortot and Ganz were born in Switzerland, but both lived most of their lives in other countries, Cortot in France, Ganz in the U. S.

Ganz began his career as a cellist, but at an early age he switched to the piano. His most notable teacher was Ferruccio Busoni. Ganz accepted, at the age of 24, the position of Professor of Piano at the old Chicago Musical College. He explained later that he had to tell the CMC authorities he was two years older than he was to obtain the position. A few years later, in 1906, Ganz met a younger pianist on his first U. S. tour, Arthur Rubinstein. They became life-long friends, and for Ganz's 89th birthday Rubinstein played him a private recital. During Rubinstein's first tour a Washington society woman confused the Polish pianist with the Russian pianist-composer, Anton Rubinstein, who had died in 1894, and requested that Arthur play the "Reve Angelique" from KAMMENOI-OISTROW. Uncertain then of his English, Rubinstein persuaded Ganz to write to the lady. Ganz, tongue in cheek, wrote: "Dear Madame: I would be delighted to play for you my celebrated KAMMENOI-OISTROW. Unfortunately, it will not be possible. I am dead. Sincerely yours, A. Rubinstein."

As early as 1900 Rudolph Ganz conducted the Berlin Philharmonic playing his own symphony, but his first permanent position was as conductor of the St. Louis Symphony, a post he held from 1921 to 1927. Ganz was always interested in new music; as a matter of fact, as a pianist, he began playing Bartok's compositions before the First World War. During the 1925-26 St. Louis season, Bix Beiderbecke and Pee-Wee Russell frequented the concerts of the St. Louis Symphony. In the IAJRC JOURNAL, Vol. 9, No. 4 (Fall, 1976), 12-14, Norman P. Gentieu reprints some of the St. Louis Symphony programs. They contain a large proportion of contemporary music by living composers such as Rachmaninoff, Respighi, Dukas, Strauss, and especially Stravinsky's THE FIRE BIRD. Although the St. Louis programs contained a good deal of standard fare, they indicated that Ganz--together with Stokowski--was probably the most far-out conductor of his day.

Ganz gave up the St. Louis position to become artistic director of the Chicago Musical College and later president of the college. He remained in the latter position until 1954, when the college was amalgamated with Roosevelt University. Then, as he put it, "I accepted irresponsibility" and retired to teaching. Despite the administrative load at Chicago, Ganz returned once more to the podium, taking the place of his old friend, Ernest Schelling, who had become ill, as conductor of the New York Philharmonic Young People's Concerts. After Schelling's death in 1939 Ganz retained the position until he retired in 1949. Since many of the Young People's concerts were broadcast during those years, Ganz became a familiar figure nationwide.

With his multitudinous activities Ganz still managed to record occasionally. He made piano rolls for Welte before World War One and later for Duo-Art. The Pathe disk recordings are not very well known because most collectors cannot play Pathe verticals which require a different stylus from Edison Diamond Discs. At least some of Ganz's Pathes were dubbed for lateral issue. When electrical recording began Ganz recorded a few lollipops with the St. Louis orchestra, and in 1930 or thereabouts he recorded one of his few Victor solo piano records, the Liszt "Liebestraum," which Ganz slightly embellished, and Rafael Joseffy's arrangement of the Chopin Waltz, Op. 34, No. 1. Joseffy had been taught by Moscelles, Tausig, and Liszt, and Moriz Rosenthal had studied with him. This record (Vi 7290) remained in print for more than 20 years.

(To Be Continued)

**comments to John Sam Lewis, P.O.Box 19475, Univ.Sta.
Arlington Texas 76019

The Picture Record VOGUE

Some followup **by Tim Brooks**

Quite a few people have written in about my Vogue Picture Records article and discography which appeared in RR 148 & RR 151/52. My thanks to all for their kind words and contributions of further information. The following letters are of particular interest. Jack Sellers, the Vogue engineer whose reminiscences were included in the article, sent color photographs of some of the unusual Vogues in his collection. It is a shame that Record Research can't print in color for they are striking! The original "sample" Vogue which was exhibited to the press in 1945, but never placed on sale, is bright pink on one side ("Rum and Coca Cola" by Jackie Heller) and predominantly blue on the other, but with full color illustrations in the wax. The second side, "On A Little Street In Singapore" by the Glenn Miller Orchestra, includes Glenn's picture. Also with Jack's letter were photos of Vogues with handwriting under the wax, a test pressing, and some monochrome Vogues (these have been reported by other collectors as well).

Incidentally, collectors, Sellers says that his children, to whom he gave the records years ago, have indicated a willingness to sell them. Anyone interested can write directly to Jack Sellers, 25120 Potomac Drive, So. Lyon, MICH. 48178.

Another interesting response was from Tom Basl who reported that he has in his collection a 12-inch Vogue--the first one I've ever heard of. It is a children's record, titled "A Trip to Slumberland," parts 1 & 2, and is by the Vogue Players with the Vogue Recording Orchestra (no jazz content, I presume!) The label says that story adaptation and music is by Don Preston. The catalog number is S100, and the matrix numbers are 01 and 02.

STILL ANOTHER GOOD RESEARCH RESPONSE CAME FROM OLIVER BRAUER OF BALTIMORE, MD.

"Thought I'd tell you of a Vogue I hear, not listed in your story. It's an advertising Vogue for General Electric. It advertises the new Butyl-Molded Transformers. The general layout is the same as other Vogues.

Side "A" (wording around the picture of a transformer) SEALED IN CASE - G. E.

starting at 10:00. Left to right: General Electric goes on record with an entirely new design of instrument transformer - Butyl-Molded.

starting at the bottom. Left to right at 8:00

"Recorded by the Visual Education Division, General Electric Co., Schenectady, N. Y. - "VOGUE".

Vogue Recording Inc., Detroit 13, Mich. GO 1007.

Side "B" - transformer pictured: UNSEALED.

Top - Butyl Molded JKM-3 can operate at 150% rated current "That's For Me" from "State Fair", Rodgers and Hammerstein.

Bottom. (Side "A" is all adv. Side "B" is music). Nocturne String Quartet and Organ. (Recorded by G. E. Same wording as "A" Side. GO 1008.

I don't know if you were aware of this recording? Perhaps there were other commercials put out or in conjunction with Vogue?"

AND FROM ACE DISCOGRAPHER BILL FRASE OF MINNEAPOLIS, MINN. CAME THE FOLLOWING:

"I've enjoyed your article on the VOGUE Picture records in RR. I've had a fair number of them from time to time over the years, but never really tried to hang on to any of them until recently, when they suddenly didn't seem "too new" any more, and I began liking them. I only have a very few, but my two copies of number R707 may help clear up something about the takes used. One copy has Mxs P7-1DA and P5-1DA as per your listing. My other copy has Mxs 5-1G and 7-1G and these are definitely different takes. A stop watch was used for definite confirmation and they do time differently, as well as sound somewhat different, although the "Wa-Wa" style of playing doesn't make for much in terms of a great jazz discovery. However, it may show that the letter suffix does show the take, rather than the number suffix preceding it. I don't know why the "P" was dropped from these Mxs."

Thank you again.

Tim Brooks

I still welcome all and any followup on VOGUE!!

1940 80th St.

Jackson Heights, N. Y. 11370



BOBBY HACKETT (cont'd from page 8)

9 albums for Capitol including one with the Embers band and one with the Hudson band. A few recordings on MGM suggest that he may have been active as a sideman in that studio during the late 40's and early 50's. Known sessions for various labels include Neal Hefti, Ruth Brown, Billie Holiday, Sanford Gold, Tommy Dorsey, Herb Jeffries, Lee Wiley, Walt Gifford, Earl Williams, Frankie Laine, George Wein, Bobby Byrne, Ralph Flanagan, Jack Teagarden, the Ink Spots, and Johnny Desmond.

(to be continued)

Modern Eyes-zing
Bob Porter

(CONTINUED FROM RR 151/152)



MASTER NO.	TITLE	ARTIST	MASTER NO.	TITLE	ARTIST
NSC 265	PENNIES FROM HEAVEN	CHARLIE VENTURA	NSC 307	YES SIR THAT'S MY BABY	TEDDY PHILLIPS
NSC 266-	ELEVEN-SIXTY	" "	NSC 308	LOVING YOU (reject)	" "
NSC 267	EAST OF SUEZ	" "	NSC 309	BLOOMIN' APPLE TREE	" "
NSC 268	BABY BABY ALL THE TIME	" "	NSC 310	SWEET SUE	" "
NSC 269	WRITE ME A LETTER	RAVENS	NSC 311	NOBODY IN MIND	JOE TURNER
NSC 270	SUMMERTIME	"	NSC 312	LUCILLE	" "
NSC 271	UNTIL THE REAL THING COMES ALONG	"	NSC 313	ROCKS IN MY BED	" "
NSC 272	SEPTEMBER SONG	"	NSC 314	CARELESS LOVE	" "
NSC 273	ALWAYS	"	NSC 315	I KNOW WHAT IT'S ALL ABOUT	DALLAS BARTLEY
NSC 274	ONCE IN A WHILE	"	NSC 316	TALL BROWN WOMAN	" "
NSC 275	I DON'T KNOW WHY I LOVE YOU LIKE I DO	"	NSC 317	SHARE CROPPERS BAIL	" "
NSC 276	SEARCHING FOR LOVE	"	NSC 318	YOU'RE THE GREATEST	" "
NSC 277	I FEEL SO GOOD TODAY	UNA MAE CARLYLE	NSC 319	I'VE GOT MY BABY BACK AGAIN	WARREN EVANS
NSC 278	WHERE THE RIVER MEETS THE SEA	" " "	NSC 320	I DON'T NEED YOU NOW	" "
NSC 279	WHO'S KISSING WHO	" " "	NSC 321	ALL OVER TOWN 'BOUT YOU	" "
NSC 280	YOU'VE GOT ME BABY	" " "	NSC 322	ONE NIGHT	" "
NSC 281	SECONSO UNO	DON ALFONSO	NSC 323	PLAY GYPSY DANCE GYPSY	NICHOLAS "MATTHEY
NSC 282	DOROTEA	DON ALFONSO	NSC 324	MY HOROSTOGATA	" "
NSC 283	PAPA SABA	DON ALFONSO	NSC 325	WHEN A GYPSY MAKES HIS VOILIN CRY	" "
NSC 284	FIRST LOVE	DON ALFONSO	NSC 326	HORA LUI FAMICA	" "
NSC 285	I'M GETTING OLD BEFORE MY TIME	UNA MAE CARLYLE	NSC 327	WHAT'S ON THE RAIL	GRACE SMITH
NSC 286	HAVE A LITTLE DREAM ON ME	" " "	NSC 328	GET YOUR FAT MAN NOW	" "
NSC 287	BEST OF ALL	" " "	NSC 329	MONTMARTRE	GRACE SMITH
NSC 288	YOU AND ME	" " "	NSC 330	LOVE IS A DANGEROUS GAME	DON REID
NSC 289	YOUR TEARS ARE SHOWING BABY	DICK THOMAS	NSC 331	KIND OF A GIRL MEN FORGET	" "
NSC 290	GET TOGETHER	" "	NSC 332	CHERIE I LOVE YOU	ANN MARLOWE
NSC 291	YOU ARE THE REASON	" "	NSC 333	EAST BRANCY	UNA MAE CARLISLE
NSC 292	I LOST MY GAL FROM GALVESTON	" "	NSC 334	IT'S A FINE MORNING	" " "
NSC 293	IF I LIVE TO BE A HUNDRED	" "	NSC 335	MY CONFECTIONARY BABY	" " "
NSC 294	BARTENDER POLKA	DICK THOMAS	NSC 336	STOP GOIN' THROUGH THE MOTIONS	" " "
NSC 295	MOTHER-IN-LAW	" "	NSC 337	LAST GOOD BYE BLUES	JOE TURNER
NSC 296	NATIONAL POLKA	ZARKOVICH	NSC 338	WHISTLE STOP BLUES	" "
NSC 297	OPEN POLKA OR LET'S DANCE POLKA	"	NSC 339	HOLLYWOOD BED	" "
NSC 298	TOO LONG	ALAN GERARD	NSC 340	HOWLIN' WIND	" "
NSC 299	THE OLD ACCORDION	" "	NSC 341	BABY YOU'RE JUST MY SPEED	GRACE SMITH
NSC 300	IF I DIDN'T HAVE YOU	" "	NSC 342	COMPETITION BLUES	GRACE SMITH
NSC 301	ALL DRESSED UP WITH A BROKEN HEART	" "	NSC 343	ROOSTER	RAVENS
NSC 302	AMORITA	ALAN LOGAN	NSC 344	BEE I BUMBLE BEE OR NOT	"
NSC 304	LOVE ME	ALAN LOGAN	NSC 345	I'M AFRAID OF YOU	"
NSC 303	JUNGLE RHUMBA (reject-see NSC 303X)	" "	NSC 346	ALWAYS (reject-see NSC 273)	"
NSC 305	SAM BANBOLA	" "	NSC 347	FOOL THAT I AM	"
NSC 306	ALL DRESSED UP WITH A BROKEN HEART (reject)	TEDDY PHILLIPS	NSC 348	TOGETHER	"

(continued on p.12)

DISCOVERY!

by Roy Evans

DEAR, ON A NIGHT LIKE THIS

It occurs to me on this freezing, snowy night, that I never promised anyone that this column would be devoted only to the laborious task of ferreting through compressed sheets of shellac. This being the case, I am going to take up the topic of what to do when you open the box only to find that what you had rationalized as being but a lam-crack turns out to be a crevice large enough to house a family of Gypsies don't worry, the A&P kind will do). You can repair to your dark corner and lick your wounds, or you can take affirmative action. Generally speaking, most record autioneers are honest and we can assume it is not their fault. For the sake of this discussion, let us just say that it happened. Now what? Unless you are of the Uncle John variety and insist that the record should be "so new you can shave in it", you will grudgingly put it on your shelf and probably never play it or else get rid of it as soon as someone comes along who doesn't mind the damage. I must say at this juncture, that there are records I seek that nothing short of N-condition will do. If I find an item that I know I'll never see again, I am much more flexible. Particularly for the younger collectors, we often must make do with a G- copy of a King Oliver Gennett. We are dealing with three types of potential damage: i.e. cracks, digs, and flakes.

Cracks can be anywhere from unnoticeable to down right annoying. The amount of time and expertise you are willing to spend repairing a record is proportionate to its listening value. I do not under any circumstances believe in repairing a damaged record in order to cheat anyone by jacking up its selling price. A repaired record should under all circumstances be pointed out as having been repaired to the potential "customer". Damage such as cracks should be repaired in order to stabilize the condition. Let's face it, fellas and girls, when these are gone, there ain't no more. We have seen under certain circumstances that major record companies have to come to us for their records when doing a reissue! A tight crack (one that it not caused by warpage and whose broken edges fit together tightly) can be taken care of by a little "Crazy Glue" applied to the extreme edge (where the trimming is done at the pressing plant) and "worked" in by gently flexing the crack back and forth to allow the glue to run down the inside of the crack. This glue and several others like it (selling for between \$1.49 and \$2.49) is very thin in consistency. Its "capillary" action will allow it to flow down the length of the crack without oozing onto the surface. This glue sets quickly so work it into the crack and then hold the crack tightly the way you want it to dry. By all means, practice this on junk records (as with all the repair procedures mentioned here) before you attempt it on the good ones. Above all: Patience! When the crack has set, balance the record on your fingertips (at the center hole) and lightly tap with index finger from your other hand. An unsuccessful repair job will "buzz" when tapped. This procedure will make sound a record with a tight crack even of the kind which extends from the label to the edge! Open cracks require more attention. For our purposes, we will also consider cracks resulting from warpage as an open crack. Warped/cracked disks are deformed and nothing within the realm of repair will be able to allow the cracked edges to "mate" up perfectly. Time and the elements has changed all that so we have to compromise. Our next tool of the trade is that "grease" pencil (a.k.a. China marker). A good stationiers will carry these for between 25¢ and 60¢. The come in a varity of colors. Black is the most used, but reddish brown ones are very good for the "brown wax" perfects and they even have them in a royal blue for those Columbias. The pencils are available in either mechanical varieties (about \$2) or of course the o'd pull-the-string-peel-the-paper type. Heating the crayon-tip with a match, yields a very soft point which one may use to color in the crack. The object here is to fill the hole with something. Don't worry about cosmetics yet. It will look sloppy at first, but don't worry about the clean-up procedure until the crack is filled. If anything, it is good to overfill the crack. When this has hardened this can be both trimmed down flat with the level of the record with a razor blade and the grooves "drawn" in through the repairwork also with a razor. You may be disappointed on your first repair, so make sure it is only a junker.

Next we come to digs. These seem to be as a result of either ground in grit or improper handling of a pivot arm on an old cranker years ago by some party long since dead. Often times, one will get a \$10 record home after having paid the tidy sum of 25¢ only to find that perhaps now that the dirt and dust are gone, the skips (and cracks) seem to come out of the woodwork. Following my advice, the

record will at least play like a \$7.50 record rather than a twenty-five center. The repair will probably always be visible to a small extent and I think that is good as it promotes honesty and besides, if the sight of the repair bothers you, you shouldn't be repairing records in the first place. Leave that to those of us who do it as a labor of love to be able to enjoy the music since we can't all buy mint 78's. After all, a 19 year old collector and a 78 rpm record never shared the same birthday. (See how time flies) If you have access to an old cranker, (steel needles, etc.) try playing the disc through the skip with that. The heavy arm, if hand guided to play through the stick and not skip ahead or stick, will tend to recut through the damaged grooving if properly coaxed. One has to apply a little hand pressure in guiding the arm, but also know when to quit so as not to "strip" the passage on the record. In all cases, a brand new steel needle should be used for this. I realize that several of you are probably wincing at the thought of grinding this steel needle through the old shellac. Obviously, my precaution of temperance was wasted on these doubters. Using this process is like getting your hair cut. You can always go back and put a little more pressure on the arm. Once you cut too much hair off, the damage is done. The hair will grow back, but heavily worn groove will not. The other alternative, for those of steady hand, is to use the China marker (cold this time) to color in the skip. Clean up and reconnection of grooves again become the chore of the razor blade. Needle-drops were caused by just that in the days of the 2lb. "tone" arm. They can be corrected with either hot or cold pencil depending on the size of the area to be filled in. A hot pencil works better on a large area as it permits the wax to mold more freely into the space. This technique can be used on heat blisters (pressing defect) to good effect.

Edge flakes can be dealt with by use of the hot grease pencil routine. This has been done successfully by me on cases where as many as 10 grooves have been affected by the chip.

Perhaps it may still be unclear as to why all this discussion about repairing damaged records. I have seen record prices quadruple both on the collector/dealer level and also on the junk store level. There is even some person, whose name I don't know, who has written a price guide for old records. First of all, anyone who would attempt this is a loonatic since prices of records depend entirely on the collector and can vary so greatly that a price guide becomes a useless and destructive tool. Record collecting has been one of the few hobbies (antique in nature) that hasn't fallen to price guide book status as has furniture, glassware, comic art, and other collectibles. Record collecting has always been governed by the collector while the other hobbies are governed by the dealer types. I say dealer types since these people are expert in nothing but making money. I dislike books that make antique and junk dealers into wheeler dealers. I believe that everyone should get and pay fair prices for records. A fair price is one which both parties agree on. As long as they agree, no price is to high or too low. Let me end this editorial by saying, that I would like some feedback on the price guide idea. I would also like to see some sort of collective action by collectors to keep this hobby for collectors by boycotting any practice, procedure, dealer, or single person who is causing the negation of the joy of record collecting. What good is the joy of the music and the lesson of the history if we are to be cheated out of the access to it by money makers. I must say that I have an extremely close friend who has made a living and supported a wife and 2 children by dealing in records! My hat is off to him because nobody has ever left his place less than delighted. That is still what this is all about, isn't it?

Questions, responses, comments are welcome. Direct them to: Roy L Evans, Jr. 71 East Glenwood Drive Bergenfield, NJ 07621

NATIONAL masters (cont'd from p.11)

NSC 349	SEND FOR ME IF YOU NEED ME	RAVENS
NSC 350	THERE'S NO YOU	"
NSC 351	HOW COULD I KNOW	"
NSC 352	GIMMIE	DUSTY FLETCHER
NSC 353	THE LAST CLEAN SHIRT ON BILL	" "
NSC 354	SHE SURE MAKES A FOOL OF ME	" "
NSC 355	ONCE IN THE MORNING	" "

(to be continued)

LES PAUL

BILL BENNETT

61 NEWHAVEN ROAD,
EAST BURWOOD, 3151.
VICTORIA, AUSTRALIA



LES PAUL
(GUITAR GENIUS)
towards a discography*****

I have long been interested in the recorded work of LES PAUL since I was 14. In fact, when in the early months of 1951 I first heard LITTLE ROCK GETAWAY (the first LES PAUL side to reach the airwaves in this country), I was fascinated by this new sound, the likes of which I'd never heard before. I rang the radio station to find out more about this record and was told it was an American CAPITOL recording not available in this country. I had only just started to work at the start of 1951. My parents had bought a radiogram in April, so I started to buy a few records with what little pocket-money I had. I purchased H.M.V., COLUMBIA, DECCA, MGM, etc., but I had never heard of CAPITOL. Anyway, not long after all this, we started to hear other LES PAUL records like NOLA, CHICKEN REEL, MOCKIN' BIRD HILL and HOW HIGH THE MOON. In the meanwhile I was cursing our local record companies for not issuing CAPITOL records here in Australia. We were missing out on all these items. Then at last, on Thursday, August 9, 1951, a small ad appeared in our daily paper announcing the "first release in Australia of CAPITOL records". Four records were issued. But the one that caught my eye was CP-001, of LES PAUL and MARY FORD doing HOW HIGH THE MOON with a back up of WALKIN' & WHISTLIN' BLUES (this backing I never heard of before as it was never played on the radio here). The first three releases here were in reverse order to their U.S. issues, thus CP-001 is 1451; CP-005 is 1373 and CP-012 is 1316.

From then on I always eagerly awaited each new LES PAUL release. But alas, though we heard all on the radio, not all were released here. Evidently these did not sell too well in the states so the local company did not take a chance on issuing them. About a year later on the radio I heard BING CROSBY's record of IT'S BEEN A LONG LONG TIME for the first time and admired the group backing Bing. I was amazed when it was announced that his accompaniment was by the LES PAUL TRIO and it was recorded back in 1945. I haunted the junkshops until I found a copy. I now have several other DECCA sides of various artists backed by the trio, including some that were by the trio only, including four recorded way back in 1940. I have not attempted to list these earlier sides as yet because I'm sure there are many more I do not know about. Can anyone help on this?

Now to my my purpose for all of this. A complete ?? listing of all of LES PAUL's CAPITOL records. First of all here is an explanation about the listing.

Have listed titles in matrix number order as follows:-
Mx.no., title, U.S. 78/45 single no., British 78/45 single no., Australian 78/45 single no.----
Single no's followed by + are 78 only, & no's followed by * are 45 only, all others are 78/45 two speed issues.
Titles preceded by * feature the voice of MARY FORD (was saddened to hear of her recent passing, it only rated a small paragraph on page 6 of our daily paper)

After the single numbers are listed the U.S. 12" L.P. numbers. Please note that there are 8 titles shown on T-286, the original 10" (H-286). I don't know waht the other 4 titles are that were added when 10" H-286 was enlarged to 12" T-286. Can anyone help?

After all that here is the listing!!

Mx.no.	Title	U.S.	Eng.	Aust.	U.S.1p
3207	LOVER	15037+	CL13102+	CP-026+	T226, T1476.
3208	BRAZIL	15037+, 15582.	CL13162+	CP-026+	T226.
3268	HIP-BILLY BOOGIE	15070+	CL13681+		T226.
3269	WHAT IS THIS THING CALLED LOVE	15070+, 15582.	CL13505+		T226.
3344	THE MAN ON THE FLYING TRAPEZE	15147+	CL13102+		T226.
3345	BY THE LIGHT OF THE SILVERY MOON	15147+	CL13568+		T226.
3346					
3347	CARAVAN	15313+	CL13162+		T226.
3541	THE SWISS WOODPECKER	15313+			T226.
4424	*UNTIL I HOLD YOU AGAIN	57-623+			
4425	YOU CAN'T EXPECT KISSES FROM ME	57-623+			
5854	*JEALOUS	1014 , 1621	CL13332+	CP-042+	
5855	*DRY MY TEARS	1088			
5860	NOLA	1014 , 1621	CL13332+	CP-042+	T226.
5861	*CRYIN'	1088			
6538	GOOFUS	1192	CL13413+		
6539	*SUGAR SWEET	1192	CL13413+		
6832	LITTLE ROCK GETAWAY	1316	CL13434+	CP-012+	
6833	*TENNESSEE WALTZ	1316 , 1676	CL13434+	CP-012+	T416, T1476.
6957	*MOCKIN' BIRD HILL	1373 , 1676	CL13466+	CP-005+	T416, T1476.
6958	*HOW HIGH THE MOON	1451 , 1675	CL13505+	CP-001+	T416, T1476.
6996	CHICKEN REEL	1373	CL13466+	CP-005+	
7179	WALKIN' AND WHISTLIN' BLUES	1451	CL13568+	CP-001+	T356.
7611	*I WISH I HAD NEVER SEEN SUNSHINE	1592	CL13624+	CP-048+	
7612	JOSEPHINE	1592 , 1675	CL13583+	CP-048+	T416, T1476
7615	*IN THE GOOD OLD SUMMER TIME		CL13624+		T286.
7616?	I'M FOREVER BLOWING BUBBLES		CL13583+		T286.
7617	*MOON OF MANAKOORA		CL13603+		T286.
7618	*THREE LITTLE WORDS		CL13603+		T286.
7619	LA ROSITA		CL13681+		T286.
7620	*THE LONESOME ROAD		CL13782+		T286.
7621	JAZZ ME BLUES	1825	CL13635+	CP-089+	T286, T356.
7622	*JUST ONE MORE CHANCE	1825	CL13635+	CP-089+	T286.
7863	*THE WORLD IS WAITING FOR THE SUNRISE	1748	CL13596+	CP-055+	T416, T1476.
7864	WHISPERING	1748	CL13596+	CP-055+	T416, T1476.
9173	JINGLE BELLS	1881	CL13647+	CP173+	
9174	*SILENT NIGHT	1881	CL13647+	CP173+	
9386	*IT'S A LONESOME OLD TOWN	1920	CL13691+	CP112+	T356.
9387	*TIGER RAG	1920	CL13691+	CP112+	T416.

BUDDY CLARK

BUDDY CLARK "DISCOGRAPHY" (Continued from
by **R.E.M.(Bob)Gottlieb**

83. LUD GLUSKIN'S OR.: (ASSOCIATED PROGRAM SERVICE TRANSCRIPTIONS)
(APS.) 60175 1. This Is The Beginning Of The End * 2. Tumbling Tumbleweeds * 6- -1940
3. I Walk With Music * 4. Leanin' On The Old Top Rail *
84. LUD GLUSKIN'S OR.: (APS.) 60198: 1. Orchids For Remembrance * 2. Ferryboat Serenade * 7-12-1940
3. Maybe * 4. And So Do I *
85. UNLISTED (UNKNOWN PROGRAM): 1. There's A Great Day Coming, Manana * 7-18-1940
2. Only Forever * 3. That's For Me *
86. PERCY FAITH'S OR.: APS.: 60200: 1. Only Forever * 2. That's For Me * 8- -1940
3. One Look At You * 4. My Greatest Mistake * 5. I Could Make You Care *
6. I'll Never Smile Again *
87. WAYNE KING'S OR.: (BS-053562-1) VICTOR: 27201 A-I Should Have Known You Years Ago * 10-23-1940
WAYNE KING'S OR.: (BS-053563-1) VICTOR: 27201 B-He's My Uncle * 10-23-1940
88. UNLISTED: APS.: 60248: 1. Prairiel and Lullaby 2. The Sidewalk Serenade * 3. The Last Time I Saw Paris * 10- -1940

1941

89. STUDIO ORCH.: (CO-29072-1) OKEH 5912 A-Let's Be Buddies * 3-12-1941
STUDIO ORCH.: (CO-29070-1) OKEH 5912 B-I'd Know You Anywhere * 3-12-1941
90. UNLISTED OR.: APS: 10 INCH TRANSCRIPTION: ? 1. I Could Write A Book * 1-13-1941
2. Mexicali Rose * 3. The Last Time I Saw Paris *
4. When The Lilacs Bloom Again * 5. Bewitched * 6. Because Of You *
91. UNLISTED ORCH.: APS: 16 INCH TRANSCRIPTION: 60258: 1-20-1941
1. The Stars Remain * 2. Too Beautiful To Last *
(059286-1) VICTOR: 27358 A-We Could Make Such Beautiful Music * 3- 5-1941
(059288-1) VICTOR: 27358 B-These Things You Left Me * 3- 5-1941
(059284-1) VICTOR: 27373 A-A Broken Melody * 3- 5-1941
(059287-1) VICTOR: 27373 B-A Worried Mind * WAYNE KING TRIO 3- 5-1941
(CO 29071-1) OKEH: 5938 A-The Stars Remain * 3-12-1941
(CO 29073-1) OKEH: 5938 B-A Feller And His Girl * 3-12-1941
(CO 29568-1) OKEH: 6040 A-It All Comes Back To Me Now * 3-26-1941
(CO 29565-1) OKEH: 6040 B-Don't Cry * 3-22-1941
(CO 29566-1) OKEH: 6074 A-You Call It Madness (But I Call It Love) * 3-26-1941
(CO 29567-1) OKEH: 6074 B-When You Said 'Goodbye' * 3-26-1941
97. JOHNNY DUFFY'S ORCH.: "TREET TIME". 1. So You're The One * 2. Only A Stone's Throw From Heaven * 4- 9-1941
3. Darling, How You Lied *
98. UNLISTED OR.: (C-3667-1) OKEH: 6176 A-Lamplight * 4- 9-1941
UNLISTED OR.: (C-3668-1) OKEH: 6176 B-Goodbye Now * 4- 9-1941
99. UNLISTED OR.: (C-3665-1) OKEH: 6193 A-A Little Old Church In England * 4- 9-1941
UNLISTED OR.: (C-3666-1) OKEH: 6193 B-When That Man Is Dead and Gone * 4- 9-1941
100. WAYNE KING'S OR.: (064460-1) VICTOR: 27511 A-Till Reveille * 6-21-1941
WAYNE KING'S OR.: (064463-1) VICTOR: 27511 B-Dawn OR. 6-21-1941
101. WAYNE KING'S OR.: (064462-1) VICTOR: 27516 A-Time And Time Again * 6-21-1941
WAYNE KING'S OR.: (0644651-1) VICTOR: 27516 B-Blue Danube Waltz - OR. 6-21-1941
102. WAYNE KING'S OR.: (064461-1) VICTOR: 27535 A-Time Was * 6-21-1941
WAYNE KING'S OR.: (069289-1) VICTOR: 27535 B-The Corporal Takes Command - OR. 3- 5-1941
103. UNLISTED ORCH.: (C-3913-1) OKEH: 6356 A-Have You Changed? * 7-25-1941
UNLISTED ORCH.: (C-3916-1) OKEH: 6356 B-Rancho Pillow * 7-25-1941
104. UNLISTED ORCH.: (C-3915-1) OKEH: 6368 A-Dream Dancing * 7-25-1941
UNLISTED ORCH.: (C-3914-1) OKEH: 6368 B-Honorable Moon * 7-25-1941
105. WAYNE KING'S OR.: (064658-1) VICTOR: 27575 A-Darling, How You Lied * 8- 2-1941
WAYNE KING'S OR.: (064464-1) VICTOR: 27575 B-Jumpin' Jupiter - OR. 6-21-1941
106. UNLISTED OR.: (C-3985-1) OKEH: 6392 A-Ma-Ma-Maria * 8-22-1941
UNLISTED OR.: (C-3984-1) OKEH: 6392 B- Moonlight Masquerade * 8-22-1941
107. UNLISTED OR.: (C-3983-1) OKEH: 6403 A-A Sinner Kissed An Angel * 8-22-1941
UNLISTED OR.: (C-3986-1) OKEH: 6403 B-Delilah * 8-22-1941

(To Be Continued)

DIGGIN THE GROOVES (contd.)

As icing on the cake, Wally has utilized some fine people to handle the LINER NOTES assignments. These are: DAVE DEXTER JR., GEORGE SIMON, BRAD McCUEN, IRVING TOWNSEND and RON PATAKY. It should be added that these records are NOT available in record stores, BUT MUST BE ORDERED DIRECT. They are all mopo, with "No Phony Stereo nor Added Echo".

Much of the material on these LP's has never found its way onto a reissue LP before, and while some of the tunes may have been released, these versions are different. And while I don't have much information at the moment on these, I do understand that the follow up releases will feature JAN GARNER, STAN KENTON, HAL MCINTYRE, COUNT BASIE and ISHAM JONES! --- I'd suggest you get on their mailing list A. S. A. P. so you can start enjoying all of this fine music from the days when music WAS music.

Due to a foul-up at the local RCA office, I did not get all of my review copies of 6 new items on RCA's "LEGENDARY PERFORMER" series. As reported before, these are beautiful packages, but much of the material has been available on other reissues. So very briefly let me give you the catalog numbers and artists: These are all on the CPL1 series, and firstly there is 2503, which features CHET ATKINS. Then 2495 is Vol. III in the GLEN MILLER series. 2470 is by BENNY GOODMAN. 2468 brings back NELSON EDDY and JEANETTE MACDONALD, while 2494 is a classical release with TOSCANINI. Finally, 2472 is by the fine Irish tenor, JOHN McCORMACK.

Our next item can't be reviewed as a reissue item, but since it features a couple of guys who've been around for some time it should be brought to your attention. This is MONMOUTH-EVERGREEN'S MES 7082, and it's called "BUCKY'S BUNCH". It's a great sound, and stars BUCKY PIZZARELLI and SLAM STEWART, along with Eddie Daniels, Grady Tate, Richard Davis, Frank Owens, John Faddis and Jon Charles.

King/Federal has a "Vintage Vault Collectors Series" worth including here. At this time I don't have info on all that's available, but I recently picked up two items that I enjoyed immensely. On KING-5002X we find 19 hits by the PLATTERS, and on KING-5001X are 18 hits by the INK SPOTS.

For those of you who may have some interest in the more contemporary music, I'd recommend BUDDAH BDS 5133-2. It's called "DICK CLARK - 20 YEARS OF ROCK 'N ROLL" and covers a period from 1953 to 1972. I find it fascinating how some of these things I couldn't stand in THOSE years sounds pretty good today. This is a 2-LP set and covers more artists than I have space to list, but here are just a few: THE CREW-CUTS, FATS DOMINO, CARL PERKINS, THE SHANGRI-LAS, FRANKIE AVALON, BRENDA LEE, DION, RIGHTEOUS BROTHERS, PAUL ANKA, EVERLY BROTHERS, and ever so many more!

14

Time to close shop here in my little corner(s) of RR, and I hope you've learned something of interest here. As usual, you may write to me at P. O. Box 3537, San Rafael, CA 94902 if you have any questions, but please! --- A. S. A. S. E. I

Assorted additions, corrections and other junk concerning recordings in Brian Rust's compilation, JAZZ RECORDS 1897-1942, listed by Bill Frase

1957 Drew Avenue South
Minneapolis, Minnesota 55416



(Continued from RR 149/50)

- Page 1693 Van and His O: Mx GEX-1224 on Sil 8071 is labelled Van and His Orchestra on at least some copies, Varsity 8: To Mx 10233 add Take 1.
- Page 1698 Joe Venuti: Mx 151790-1 Vocalist sounds very unlike Harold Arlen - more like Paul Small.
- Page 1704 Don Voorhees: Mx 143730 is Take 2. Mx 143731 is Take 3.
- Page 1717 Don Voorhees: Mx 145485/6 are both take 3.
- Page 1718 Fats Waller: At least some copies of HMV HE-2366 are dubbed.
- Page 1729 Ethel Waters: To Mxs 38349 and 38352 add Take A. (On early pressings of Dec 140)
- Page 1762 Ethel Waters: To Mx 63131 add Take C
- Page 1763 Pete Wendling: To Mx 2098-A add Ro 310 Add: Mx 2244-B Mary Lou girl v on Ro 310. This issue as Peter Ling.
- Page 1797 Paul Whiteman: To Mx 43123 add Take 2.
- Page 1798 Paul Whiteman: Correct Mx for 'Tain't So... is 146316-9.
- Page 1803 White Star Syncopators; Another group to list under Mike Mosiello. To Mx 3949-B add VD 81854 as by Bar Harbor Or.
- Page 1807 Whoopie Makers: Mx on Cam 9098 for Sorority Stomp is 3698.
- Page 1826 Clarence Williams: Vocalist June 28, 1934 is Little Buddy Ferrier.
- Page 1834 Fess Williams: Listening to this disc, the clarinet style (no clarinet listed in Rust) sounds the same or very similar to that on the other Fess Williams, hence I suspect it's the same person. Comments?
- Page 1861 Wolverine Pepper Pots: As mentioned earlier, this pseudonym applies only to 'Tain't No Sin, and not to Horse Feathers.

Forgot this one:

- Page 123 Add Joe Bauer & His Fidelity Orchestra: Mx 5302-1 Nobody's Sweetheart Electra unnumbered 5306-1 No Parking

Every little bit towards completeness counts.

And just found this one:

- Page 856 Sadie Jackson: Mx 142889 is Take 6. Mx 142890 is Take 5.

ADDENDA TO RUST JAZZ RECORDS -

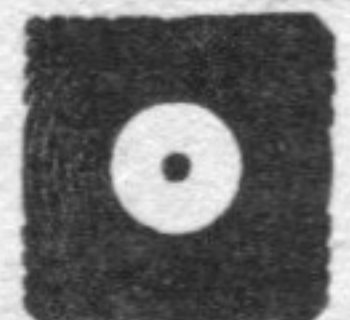
CORRECTIONS AND ADDITIONS BY BILL FRASE

- Page 100 Bampton To Mx GB-7249 add Take 1.
- Page 216 Bullock Mxs 9857 and 9858 are both take 4 and add Ro 1376.
- Page 316 Casa Loma O. Mx 15433 is Take A.
- Page 521 Ellington To Mx 11865 add Take B.
- Page 847 Hylton To Mx GTB 1076-4 add Dec. 1324.
- Page 942 Tempo King Mxs 21446 and 21447 are both Take 2.
- Page 1484 Shaw to Mx 21713 add Take 2.

Comments and addenda to William C. Frase, (To Be Continued) 1957 Drew Ave S., Minneapolis, Mn. 55416.

Brian Rust's "AMERICAN DANCE BAND DISCOGRAPHY" addenda by Bill Frase and Steve Adams is NEXT!!

RECORDS WANTED



INTERESTED IN BUYING OUTRIGHT
WRITE WIRE OR PHONE
RECORD RESEARCH
65 GRAND AVENUE
BROOKLYN NEW YORK 11205

Also Wanted - SIGMUND KUNSTADT

In order to brag about his family tree of recording giants!! editor Len Kunstst is looking for some ancient Columbia discs or cylinders made by his relative SIGMUND KUNSTADT ca. 1903... Here's the text from a rare Columbia sup ca. November 1903

THE COLUMBIA PHONOGRAPH COMPANY
10" Mises

"We now have ready solos and duets in German by MIA WEBER and SIGMUND KUNSTADT. In these reproductions, Fraulein Werber's pure soprano tones are heard to great advantage, and all the wonderful sympathy of Herr Kunstst's voice is faithfully preserved" I will not go into the titles as they are of the period German lieder type but the COLUMBIA record numbers are 1425, 1472, 1473, 1475, 1476 and 1480. These are more than likely Black & Silver label Columbias. Also check Columbia affiliate labels.